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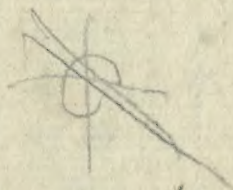


Wm
Charterhouse



Bought at Phil. Hayes Sale

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MS 107

RB08/55

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R. 212



XXXVIII. D. 1

4





Aldrovandini

D' Eve

Carissini

Fontei

D' Inghia

Lully

Praetorius (?)

Sancey





1 4
2 21
3 6
4 2
5 2

1	O Tuba. mot. a voc sola con Instrum. 5.		1
	Sub Ambra Nochi. a voc. sola con 2 violini		7
	Gran follia di Fittor a 3 V.	Michel Fontei	8
	Missa a 5 V. et 5 Instrum.	Alph. J. Eve.	11
2	Jubilat sceleria a 2 V.		18
2	Langu al vostro languir. a 2 V.	Ligim: d'India	23
4	Lapidabant Stephannum a 4 V.	Lo Perluighi	56
4	Udite Amanti meraviglia a 4 V.	Lovetta	59
3	Salve Regina a 3 V. con 2 violini	Aldrovandini	64
2	10 Voces Lete a 2 V.	Aldrovandini	68
2	Unde liquidi chiacchieri a 2 V. & 2 violini	Aldrovandini	72
2	La Ragione m'assicura a 2 V. & 3 violini	Stradella	76
2	Se miei dogliori accenti a 2 V.		84
3	Amante gigante a 3 V.		86
5	15 Exultate deo a 5 V.	Prenestrini	99
2	Tronchisi a 2 V.		97
3	Sospiri che fate		101
2	Io Languisco		103
1	Prenez soin sur ces bords. 1 v. 3 violini	Lully	105
3	20 Dormez beaux yeux 3 V. & Instr.	Lully	106
1	O tranquille sommeil. 1 v. 3 Instr.	Lully	109
2	Dite o Ciel. 2	Carissimi	112
3	Plage lue domine 3.	Fel: Sancey	116
2	Quo dain letum 2	Carissime	121
2	25 Hodie Inimicetum 2	ditto	126

Those with an x are in Mr. Asher's book



Nº 4.

925
1291
11



A circular library stamp from the Royal Academy of Music. The text "Royal Academy of Music" is arranged in a circle, with "Library" at the bottom. The stamp is overlaid on a musical score.

Fr. Vv:

A single staff of handwritten musical notation on aged, yellowed paper. The notation is written in dark ink and features various note values, including eighth and sixteenth notes, as well as rests. Above the staff, there are several small, handwritten annotations: "C.B.", "V.V.", "Fr", and "70". In the upper right corner, there is a circular library stamp that reads "of Music Library". The paper shows signs of age, including discoloration and some faint smudges.

Handwritten musical notation on a single staff. The notation is in G-clef and 3/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes. Above the staff, there are handwritten annotations: "V.V." at the beginning, "36" above a measure, "65" above a measure, and "Tr" above a measure. The notation ends with a double bar line and a repeat sign.

A handwritten musical score on aged paper. The top staff is a treble clef with a key signature of one flat (B-flat). It contains a melody with various note values, including eighth and sixteenth notes, and rests. Below the staff, the words "O Tuba" are written in a cursive hand, repeated three times. The bottom staff is a bass clef with a key signature of one flat. It contains a melody with various note values, including eighth and sixteenth notes, and rests. The paper shows signs of age, including discoloration and some staining.

Handwritten musical score for "Gloria in excelsis Deo". The top staff is a vocal line with a treble clef and a key signature of one flat. The bottom staff is a basso continuo line with a bass clef and a key signature of one flat. The lyrics "Gloria in excelsis Deo" are written below the vocal line. The score includes a repeat sign and a first ending bracket. The tempo/mood is marked "Allegro".

Handwritten musical score for "The Bird Song" by George Frideric Handel. The score is written on two staves. The upper staff is in treble clef and contains a complex melody with many sixteenth and thirty-second notes. The lower staff is in bass clef and contains a simpler melody with mostly quarter and eighth notes. The paper is aged and yellowed.

Handwritten musical notation on a single staff. The notation begins with a treble clef and a key signature of one flat (B-flat). The melody starts with a quarter note G4, followed by a quarter note A4, and then a quarter note B-flat4. This is followed by a series of eighth notes: G4, A4, B-flat4, A4, G4, F4, E4, D4, C4, B-flat3, A3, G3, F3, E3, D3, C3, B-flat2, A2, G2, F2, E2, D2, C2, B-flat1, A1, G1, F1, E1, D1, C1, B-flat0, A0, G0, F0, E0, D0, C0, B-flat-1, A-1, G-1, F-1, E-1, D-1, C-1, B-flat-2, A-2, G-2, F-2, E-2, D-2, C-2, B-flat-3, A-3, G-3, F-3, E-3, D-3, C-3, B-flat-4, A-4, G-4, F-4, E-4, D-4, C-4, B-flat-5, A-5, G-5, F-5, E-5, D-5, C-5, B-flat-6, A-6, G-6, F-6, E-6, D-6, C-6, B-flat-7, A-7, G-7, F-7, E-7, D-7, C-7, B-flat-8, A-8, G-8, F-8, E-8, D-8, C-8, B-flat-9, A-9, G-9, F-9, E-9, D-9, C-9, B-flat-10, A-10, G-10, F-10, E-10, D-10, C-10, B-flat-11, A-11, G-11, F-11, E-11, D-11, C-11, B-flat-12, A-12, G-12, F-12, E-12, D-12, C-12, B-flat-13, A-13, G-13, F-13, E-13, D-13, C-13, B-flat-14, A-14, G-14, F-14, E-14, D-14, C-14, B-flat-15, A-15, G-15, F-15, E-15, D-15, C-15, B-flat-16, A-16, G-16, F-16, E-16, D-16, C-16, B-flat-17, A-17, G-17, F-17, E-17, D-17, C-17, B-flat-18, A-18, G-18, F-18, E-18, D-18, C-18, B-flat-19, A-19, G-19, F-19, E-19, D-19, C-19, B-flat-20, A-20, G-20, F-20, E-20, D-20, C-20, B-flat-21, A-21, G-21, F-21, E-21, D-21, C-21, B-flat-22, A-22, G-22, F-22, E-22, D-22, C-22, B-flat-23, A-23, G-23, F-23, E-23, D-23, C-23, B-flat-24, A-24, G-24, F-24, E-24, D-24, C-24, B-flat-25, A-25, G-25, F-25, E-25, D-25, C-25, B-flat-26, A-26, G-26, F-26, E-26, D-26, C-26, B-flat-27, A-27, G-27, F-27, E-27, D-27, C-27, B-flat-28, A-28, G-28, F-28, E-28, D-28, C-28, B-flat-29, A-29, G-29, F-29, E-29, D-29, C-29, B-flat-30, A-30, G-30, F-30, E-30, D-30, C-30, B-flat-31, A-31, G-31, F-31, E-31, D-31, C-31, B-flat-32, A-32, G-32, F-32, E-32, D-32, C-32, B-flat-33, A-33, G-33, F-33, E-33, D-33, C-33, B-flat-34, A-34, G-34, F-34, E-34, D-34, C-34, B-flat-35, A-35, G-35, F-35, E-35, D-35, C-35, B-flat-36, A-36, G-36, F-36, E-36, D-36, C-36, B-flat-37, A-37, G-37, F-37, E-37, D-37, C-37, B-flat-38, A-38, G-38, F-38, E-38, D-38, C-38, B-flat-39, A-39, G-39, F-39, E-39, D-39, C-39, B-flat-40, A-40, G-40, F-40, E-40, D-40, C-40, B-flat-41, A-41, G-41, F-41, E-41, D-41, C-41, B-flat-42, A-42, G-42, F-42, E-42, D-42, C-42, B-flat-43, A-43, G-43, F-43, E-43, D-43, C-43, B-flat-44, A-44, G-44, F-44, E-44, D-44, C-44, B-flat-45, A-45, G-45, F-45, E-45, D-45, C-45, B-flat-46, A-46, G-46, F-46, E-46, D-46, C-46, B-flat-47, A-47, G-47, F-47, E-47, D-47, C-47, B-flat-48, A-48, G-48, F-48, E-48, D-48, C-48, B-flat-49, A-49, G-49, F-49, E-49, D-49, C-49, B-flat-50, A-50, G-50, F-50, E-50, D-50, C-50, B-flat-51, A-51, G-51, F-51, E-51, D-51, C-51, B-flat-52, A-52, G-52, F-52, E-52, D-52, C-52, B-flat-53, A-53, G-53, F-53, E-53, D-53, C-53, B-flat-54, A-54, G-54, F-54, E-54, D-54, C-54, B-flat-55, A-55, G-55, F-55, E-55, D-55, C-55, B-flat-56, A-56, G-56, F-56, E-56, D-56, C-56, B-flat-57, A-57, G-57, F-57, E-57, D-57, C-57, B-flat-58, A-58, G-58, F-58, E-58, D-58, C-58, B-flat-59, A-59, G-59, F-59, E-59, D-59, C-59, B-flat-60, A-60, G-60, F-60, E-60, D-60, C-60, B-flat-61, A-61, G-61, F-61, E-61, D-61, C-61, B-flat-62, A-62, G-62, F-62, E-62, D-62, C-62, B-flat-63, A-63, G-63, F-63, E-63, D-63, C-63, B-flat-64, A-64, G-64, F-64, E-64, D-64, C-64, B-flat-65, A-65, G-65, F-65, E-65, D-65, C-65, B-flat-66, A-66, G-66, F-66, E-66, D-66, C-66, B-flat-67, A-67, G-67, F-67, E-67, D-67, C-67, B-flat-68, A-68, G-68, F-68, E-68, D-68, C-68, B-flat-69, A-69, G-69, F-69, E-69, D-69, C-69, B-flat-70, A-70, G-70, F-70, E-70, D-70, C-70, B-flat-71, A-71, G-71, F-71, E-71, D-71, C-71, B-flat-72, A-72, G-72, F-72, E-72, D-72, C-72, B-flat-73, A-73, G-73, F-73, E-73, D-73, C-73, B-flat-74, A-74, G-74, F-74, E-74, D-74, C-74, B-flat-75, A-75, G-75, F-75, E-75, D-75, C-75, B-flat-76, A-76, G-76, F-76, E-76, D-76, C-76, B-flat-77, A-77, G-77, F-77, E-77, D-77, C-77, B-flat-78, A-78, G-78, F-78, E-78, D-78, C-78, B-flat-79, A-79, G-79, F-79, E-79, D-79, C-79, B-flat-80, A-80, G-80, F-80, E-80, D-80, C-80, B-flat-81, A-81, G-81, F-81, E-81, D-81, C-81, B-flat-82, A-82, G-82, F-82, E-82, D-82, C-82, B-flat-83, A-83, G-83, F-83, E-83, D-83, C-83, B-flat-84, A-84, G-84, F-84, E-84, D-84, C-84, B-flat-85, A-85, G-85, F-85, E-85, D-85, C-85, B-flat-86, A-86, G-86, F-86, E-86, D-86, C-86, B-flat-87, A-87, G-87, F-87, E-87, D-87, C-87, B-flat-88, A-88, G-88, F-88, E-88, D-88, C-88, B-flat-89, A-89, G-89, F-89, E-89, D-89, C-89, B-flat-90, A-90, G-90, F-90, E-90, D-90, C-90, B-flat-91, A-91, G-91, F-91, E-91, D-91, C-91, B-flat-92, A-92, G-92, F-92, E-92, D-92, C-92, B-flat-93, A-93, G-93, F-93, E-93, D-93, C-93, B-flat-94, A-94, G-94, F-94, E-94, D-94, C-94, B-flat-95, A-95, G-95, F-95, E-95, D-95, C-95, B-flat-96, A-96, G-96, F-96, E-96, D-96, C-96, B-flat-97, A-97, G-97, F-97, E-97, D-97, C-97, B-flat-98, A-98, G-98, F-98, E-98, D-98, C-98, B-flat-99, A-99, G-99, F-99, E-99, D-99, C-99, B-flat-100, A-100, G-100, F-100, E-100, D-100, C-100, B-flat-101, A-101, G-101, F-101, E-101, D-101, C-101, B-flat-102, A-102, G-102, F-102, E-102, D-102, C-102, B-flat-103, A-103, G-103, F-103, E-103, D-103, C-103, B-flat-104, A-104, G-104, F-104, E-104, D-104, C-104, B-flat-105, A-105, G-105, F-105, E-105, D-105, C-105, B-flat-106, A-106, G-106, F-106, E-106, D-106, C-106, B-flat-107, A-107, G-107, F-107, E-107, D-107, C-107, B-flat-108, A-108, G-108, F-108, E-108, D-108, C-108, B-flat-109, A-1

A single staff of handwritten musical notation. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody consists of several measures with note values ranging from eighth to sixteenth notes, interspersed with rests. The handwriting is in brown ink on aged, slightly yellowed paper.

volh.

O Tuba

Royal
Academy
of Music

O Lyrae strepentes ad Bella vocate ad Be--

...lla vo ca - te O Tuba. O Tuba O Tuba clange--

...ntes ad Arma sonate ad Ar--

...ma sona

te ad Arma so-nate ad Arma sonate ad arma sonate so nate ad ar--

...ma sona

O Tuba

3



te

Pugnat contra nos mundus arma- - - - - tur caro et militat in

ferus caro bland' inimica ad lacerandū nos porrigit roas divitiis ac deliciis

con-legit mundus fra- - - - - des suas do-lo-sas.

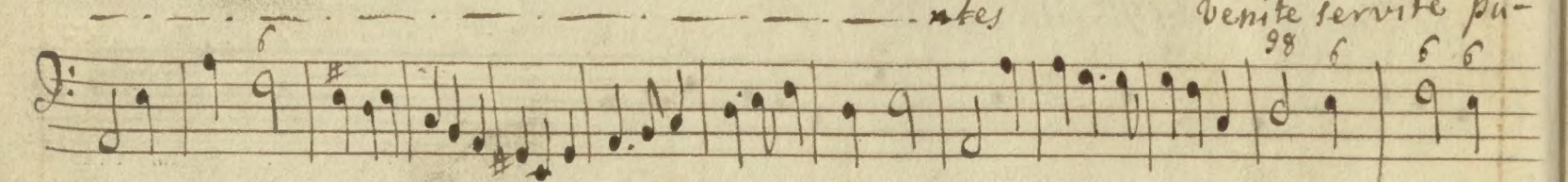
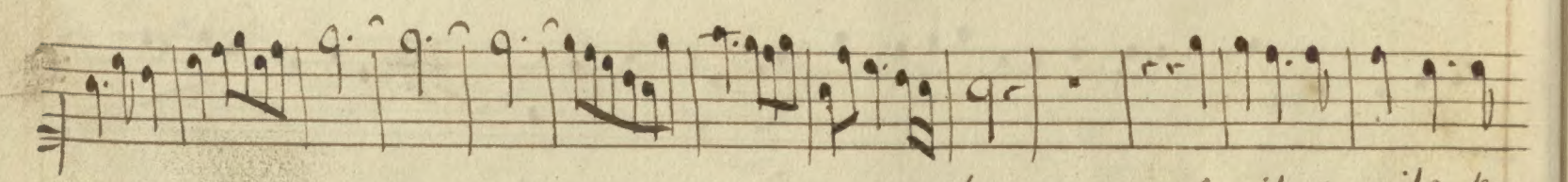
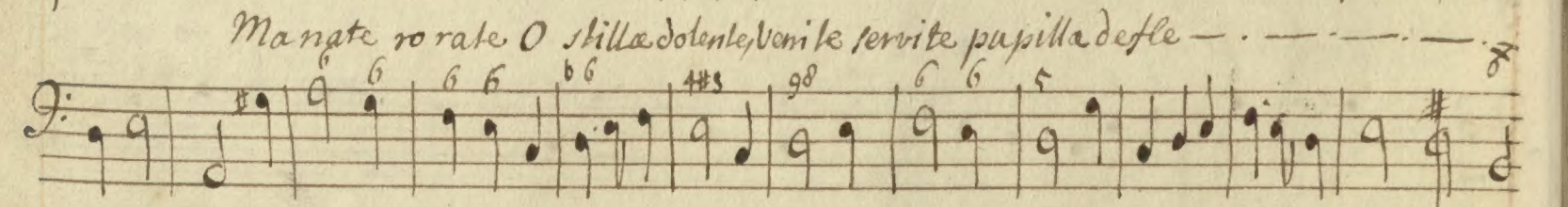
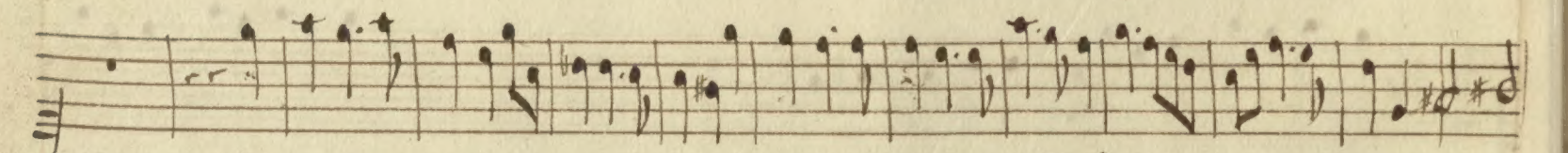
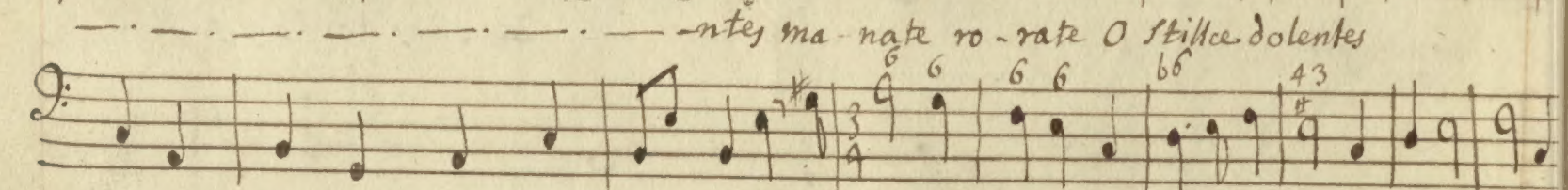
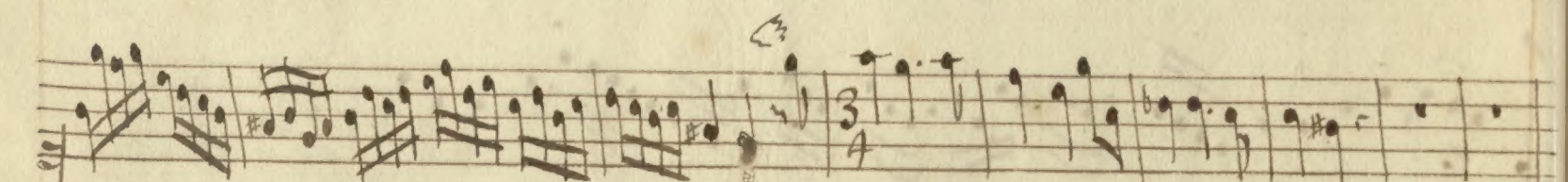
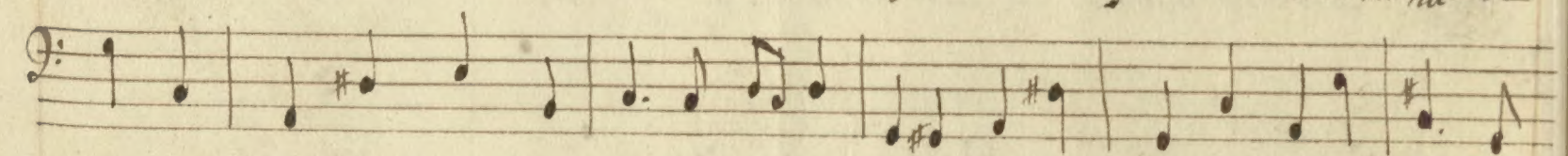
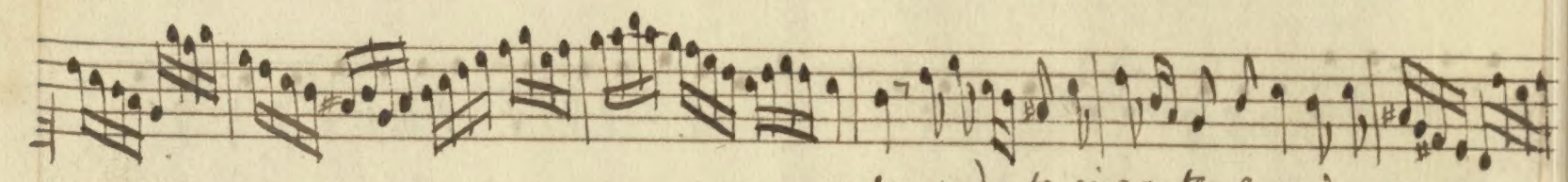
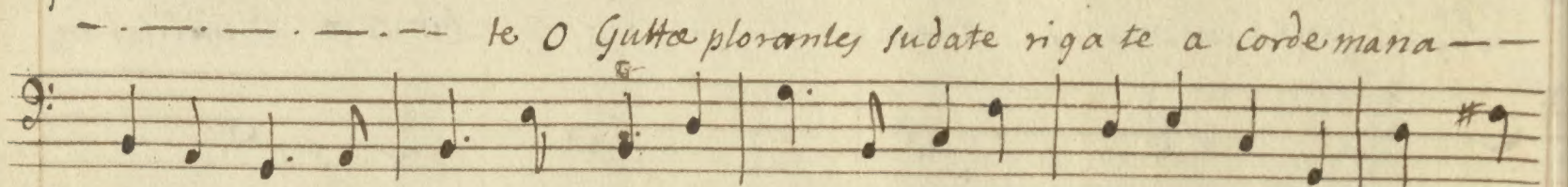
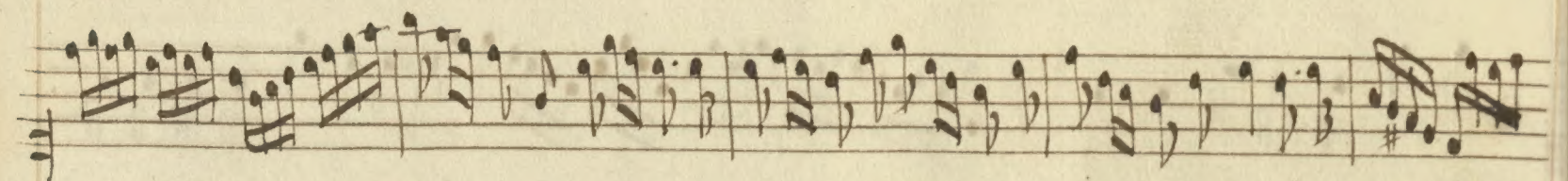
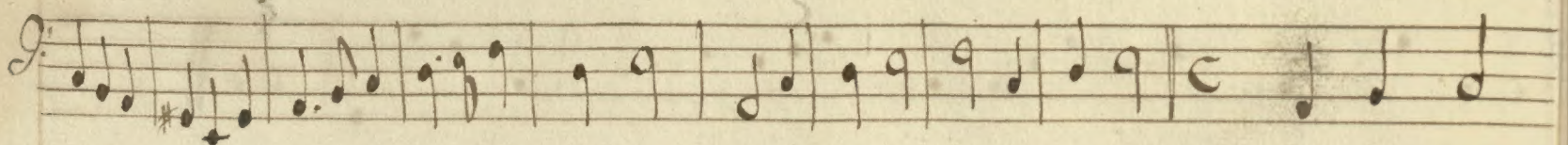
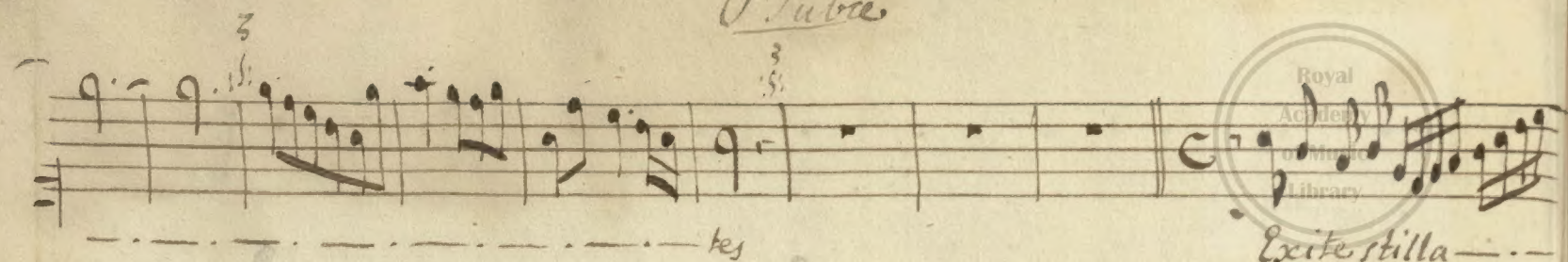
Manate roate O shilla do lentes

ma nate ro-rate o

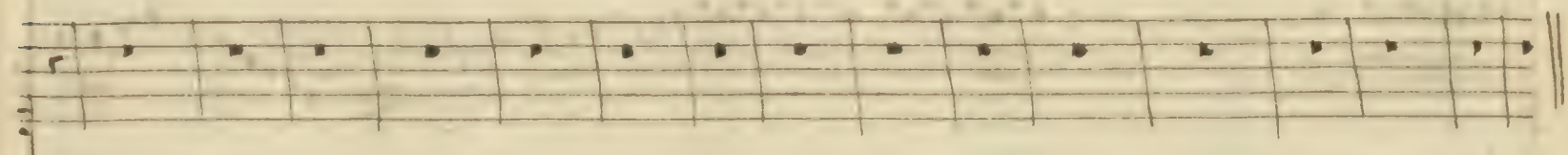
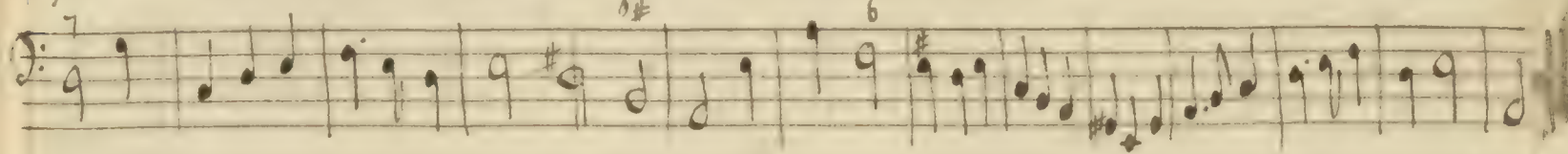
Shilla dolentes venite servite pupilla deflen

O Tuba

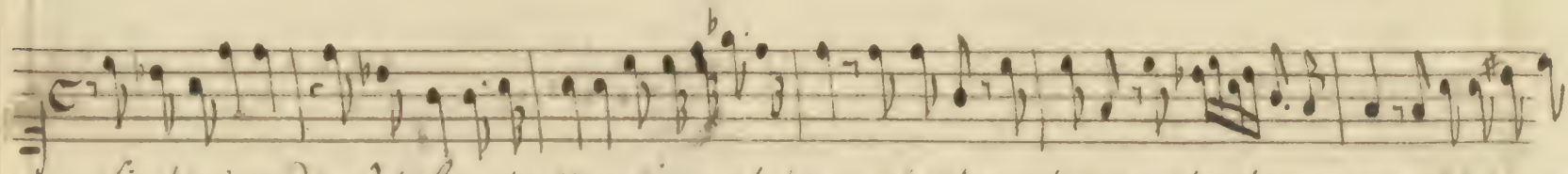
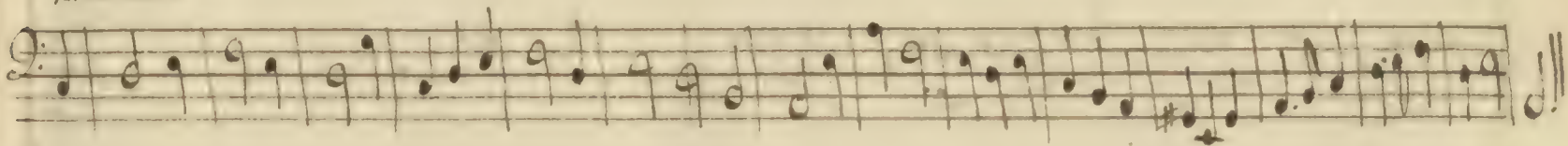
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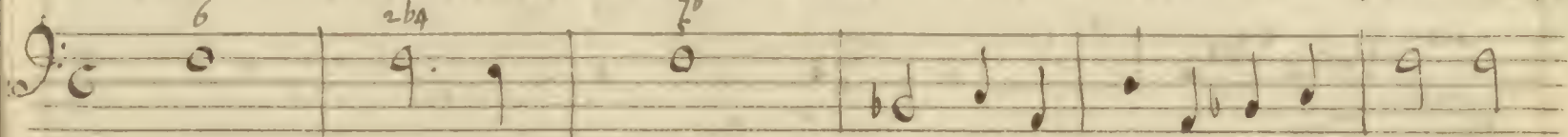
O. ultra



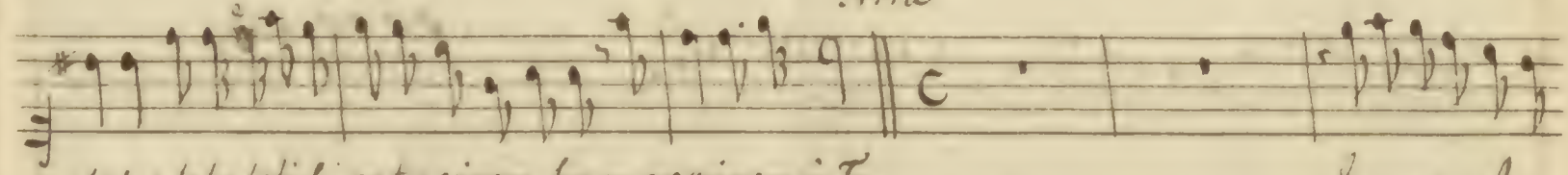
Ritornello



Sic lacrimando ad te Jesu festino si consolator es ut salves ut salves ut sal — ves me ut lacrimando conso

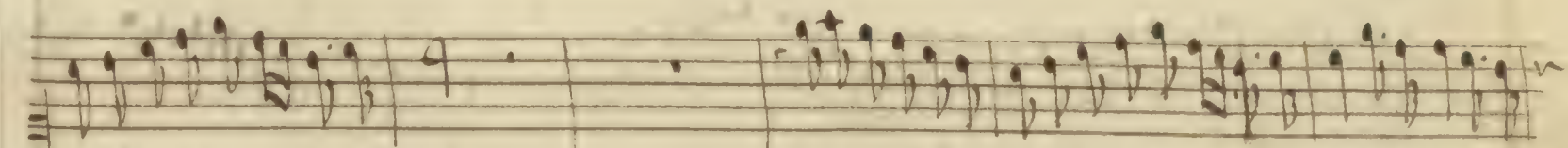
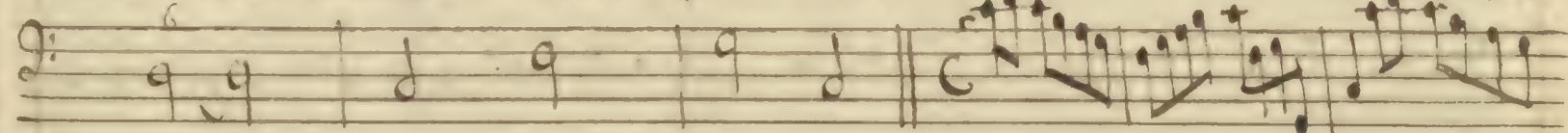


Aria



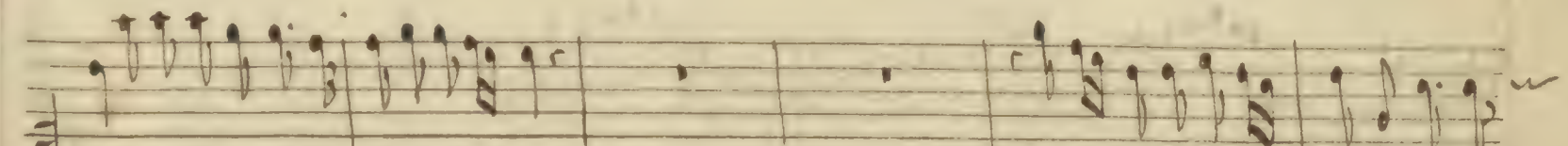
latus totus latus latus vivam fruor respirem in Te.

In amore Jesu



blandi dolor ipse dulcis est

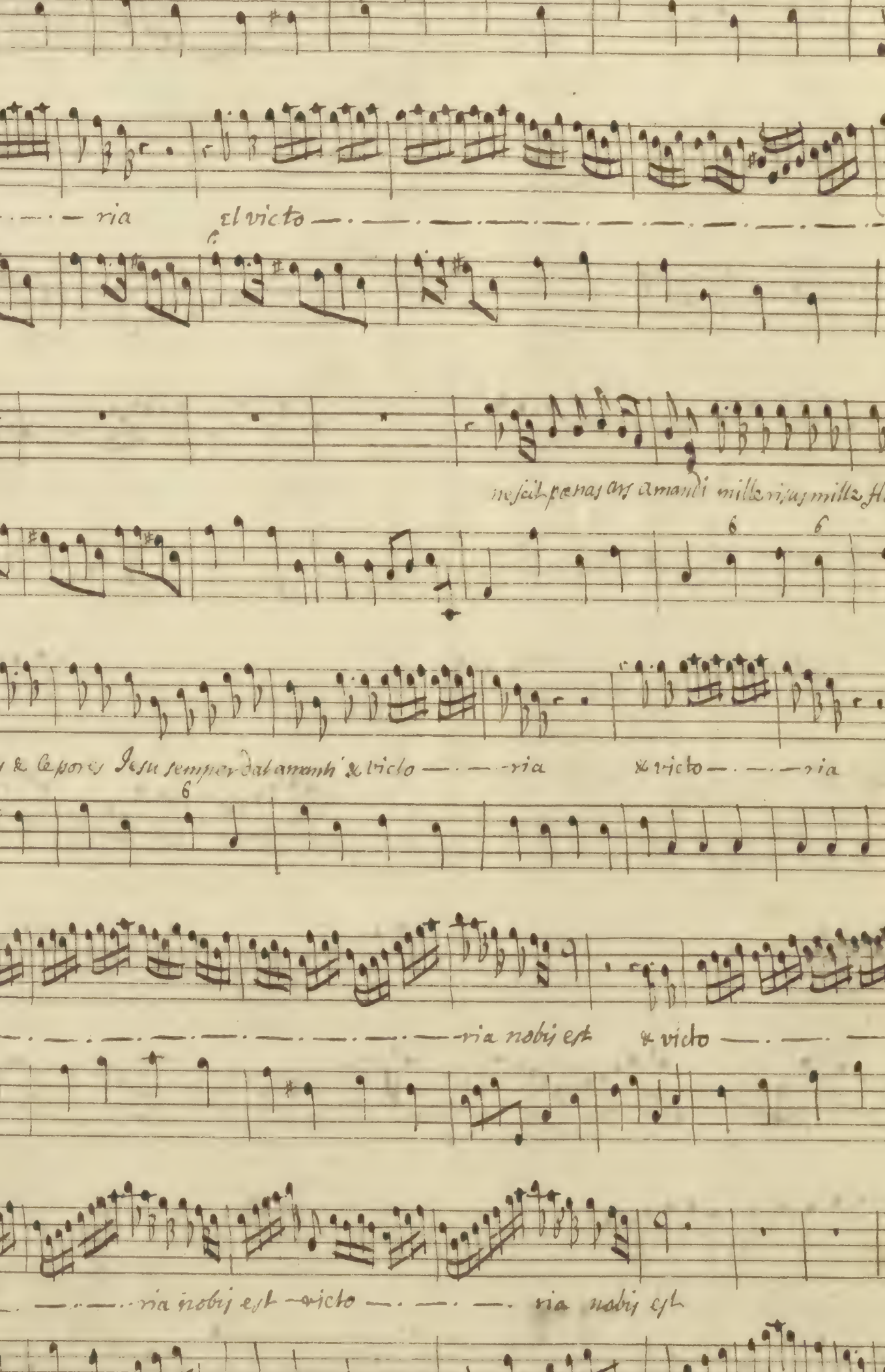
In amore Jesu blandi dolor ipse dulcis est dulcis est dulcis



et dolor ipse dolor ipse dulcis est

nequit penas aut amandi mille





 risus mille flores mille cantus & lepores semper Jesu dat a manti & victoria nobis est & vic-

 to — — — — — ria el victo — — — — — ria nobis

 est

 ne sit peras an amandi mille risus mille flores mille

 cantus & lepores Jesu semper dat a manti & victo — — — — — ria & victo — — — — — ria & vic

 to — — — — — ria nobis est & victo — — — — —

 — — — — — ria nobis est — victo — — — — — ria nobis est

*Sub umbra noctis
a voce sola con Sinfonia de doi Violini*

Royal

Handwritten musical score for a vocal solo with two violins. The score is written on ten staves. The first staff is empty. The second staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody is written on the second staff, with a flat sign (b) above the second measure. The third staff continues the melody. The fourth staff contains the lyrics: "Sub umbra noctis profunda sub umbra noctis profunda languemus in silen - ti o languemus in si". The fifth staff continues the melody. The sixth staff contains the lyrics: "len - ti o Anima misere, tolle, et infunde nos opprimunt afflictio anima misera". The seventh staff continues the melody. The eighth staff contains the lyrics: "tolle et immunda nos opprimunt afflictio nos opprimunt affli - cti o et". The ninth staff continues the melody. The tenth staff contains the lyrics: "criminum compunctio et criminum compunctio com punci ti o". The eleventh staff continues the melody. The twelfth staff contains the lyrics: "Consolator afflictorum Consolator afflictorum spes unica spes unica miserorum". The thirteenth staff continues the melody.

Sub umbra noctis profunda sub umbra noctis profunda languemus in silen - ti o languemus in si

len - ti o Anima misere, tolle, et infunde nos opprimunt afflictio anima misera

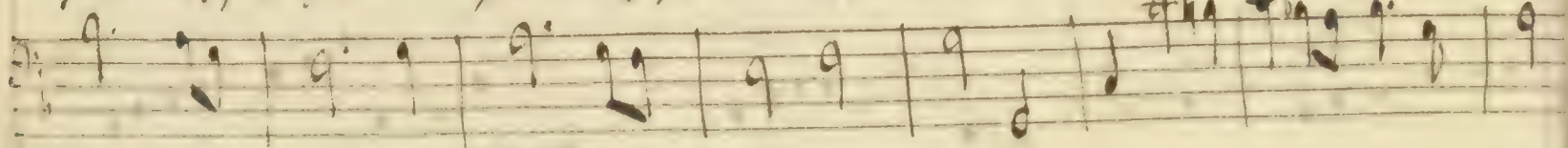
tolle et immunda nos opprimunt afflictio nos opprimunt affli - cti o et

criminum compunctio et criminum compunctio com punci ti o

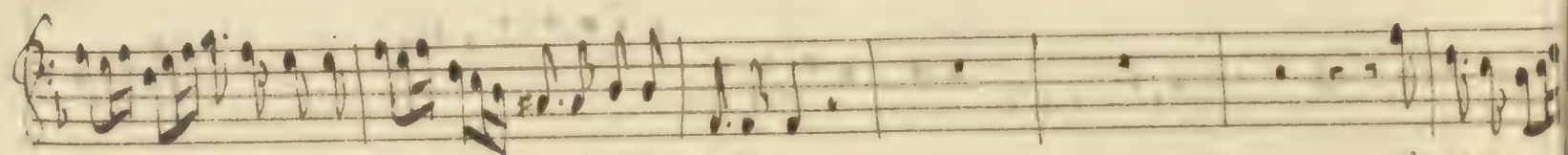
Consolator afflictorum Consolator afflictorum spes unica spes unica miserorum



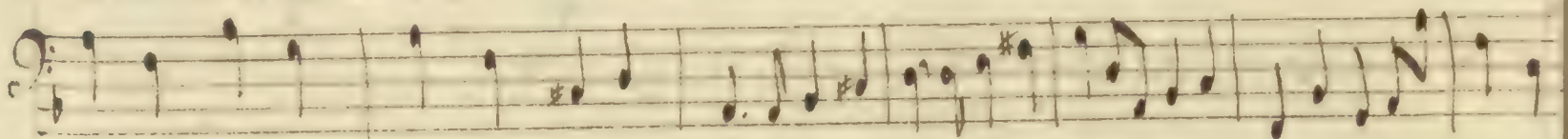
penitente justifica penitente justifica ju- ti- ca et meritis celifica celifica



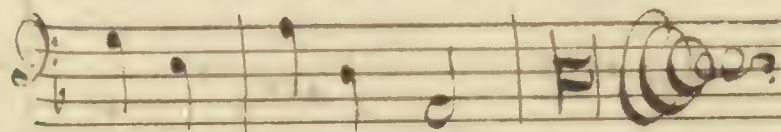
et meritis et meritis celifica celifi- - - - fica celifi- - - ti ca la



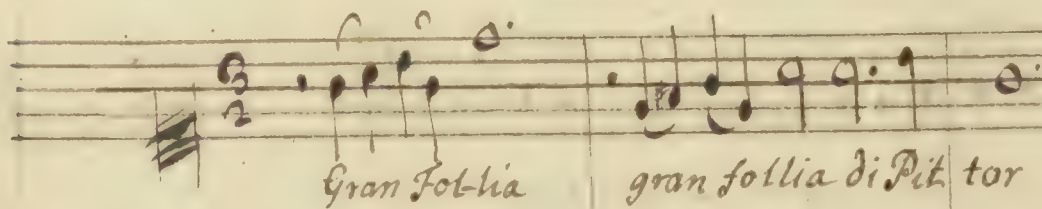
ti- - - ti ca celifi- - - fica celifica celifica-



celifi- - ti ca -



di *fr* Nicola Fontana



Gran Follia

gran follia di Pit tor

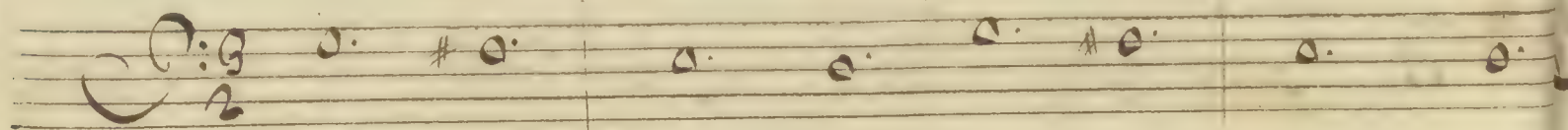


gran follia di Pit tor cieco fanciullo a-la-to



Gran Fol- lia — di Pit tor

vuol di pinger' A



Gran Follia -

9

vuol di pinger A mor cieco vuol di pinger vuol di pinger di pinger A
 vuol di pinger A mor fan ciullo vuol di pin — ger ci pinger A
 mor cieco fan ciullo alato vuol di pinger a late vuol di pinger di pinger A

mor gran Follia di Pittor gran follia di Pit — tor
 mor gran Follia di pittor gran Follia di Pit tor
 mor gran Follia di pittor gran Follia di Pit — tor.

Cieco egli ma — i non fu A mor piu d'Argo vede — tan — to vederli fu
 Cieco egli mai non fu Amor piu d'Argo ve — de tan — to vederli fu
 cieco egli ma — i non fu Amor piu d'Argo vede tanto veder — ti fu

Com'è cieco se fa si glorioso prede o ve cacciando va com'è cieco se fa si

com'è cieco se fa si glorioso prede o ve caccian-do va com'

com'è cieco se fa si glorioso prede

6

glorioso prede o ve cacciando va; com'è cieco se fa si glorioso

cieco se fa si glorioso prede o ve caccian-do va com'è cieco se

o ve caccian-do va; com'è cieco se fa si glorioso prede o ve caccian-do

prede o ve cacciando va o ve cacciando va o ve caccian-do va

fa si glorioso prede o ve caccian-do va o ve caccian-do va

va com'è cieco se fa si glorioso prede o ve cacciando va o ve caccian-do va

Fine

Missa. a 5. con 8.amenti.

Allegro 8.ve.

Symphonia
grave

Handwritten musical score for the beginning of a Mass, featuring five staves of instrumental music. The notation includes various note values, rests, and dynamic markings like 'grave' and 'allegro'.

Handwritten musical score for the Kyrie section, featuring six staves of vocal and instrumental music. The lyrics "Kyrie eleison" are written below the notes. The notation includes various note values, rests, and dynamic markings like "grave".

grave Kyrie e-lei-son Kyrie e-lei-son Kyrie e-lei-son Kyrie e-lei-son

Kyrie e-lei-son Kyrie e-lei-son Kyrie e-lei-son Kyrie e-lei-son

Kyrie e-lei-son Kyrie e-lei-son Kyrie e-lei-son Kyrie e-lei-son

Kyrie e-lei-son Kyrie e-lei-son Kyrie e-lei-son Kyrie e-lei-son

allegro

Kyrie e - - - ley son kyrie - - ley son

kyrie eley son eley son

kyrie - eley son eley son eley - - - son eley - - son eley son kyrie

Kyrie. eley son eley son eley - son kyrie eley son

kyrie eley son eley

kyrie eley son eley son eley son eley - son

kyrie eley son eley son eley son kyrie eley son eley son eley son

kyrie eley son

kyrie eley

son eley son kyrie eley son kyrie - eley son

Handwritten musical score for a Kyrie, featuring multiple staves with musical notation and lyrics. The lyrics include "e ley son", "e ley son e ley son", "kyrie", and "e ley son e ley son kyrie". The notation includes various musical symbols such as notes, rests, and clefs.

[illegible]

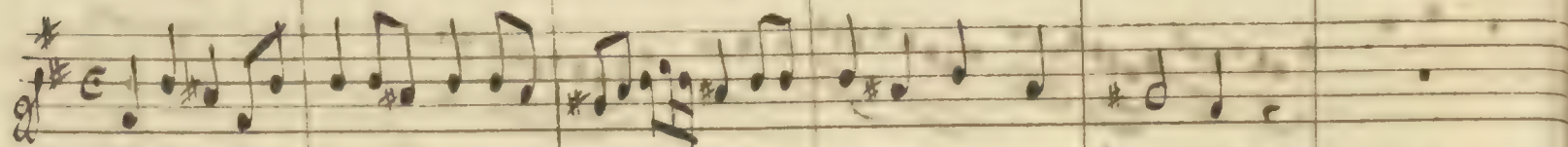
Handwritten musical score for Kyrie eleison, measures 1-10. The notation is in G major (one sharp) and 4/4 time. The lyrics are written below the notes. The music features a mix of eighth and sixteenth notes, with some measures containing triplets. The lyrics are:
1. eleysen eleysen son e... - ley - ... son eleysen ... son. Kyrie --
2. eleysen son e... - ley - ... son eleysen ... son e - ley
3. son eleysen son eleysen e - ley - son kyrie eleysen son eleysen e - ley - son kyrie
4. son eleysen son eleysen e - ley son kyrie eleysen eleysen son e - ley
5. son eleysen son eleysen e - ley son kyrie eleysen son eleysen son e - ley son kyrie
6. son eleysen son eleysen e - ley son kyrie eleysen son eleysen son e - ley son kyrie

Handwritten musical score for Kyrie eleison, measures 11-20. The notation is in G major and 4/4 time. The tempo marking 'adagio' is present above measure 11. The lyrics are written below the notes. The music features a mix of eighth and sixteenth notes, with some measures containing triplets. The lyrics are:
11. kyrie eleysen son kyrie eleysen son eleysen ... son
12. son
13. e - ley son e - ley son
14. e e... - ley son eleysen eleysen son eleysen son eleysen kyrie e - ley son
15. son kyrie e - ley son e - ley son eleysen son eleysen son kyrie e - ley son
16. e
17. e - ley son eleysen son kyrie eleysen son e - ley son
18. son
19. son
20. son

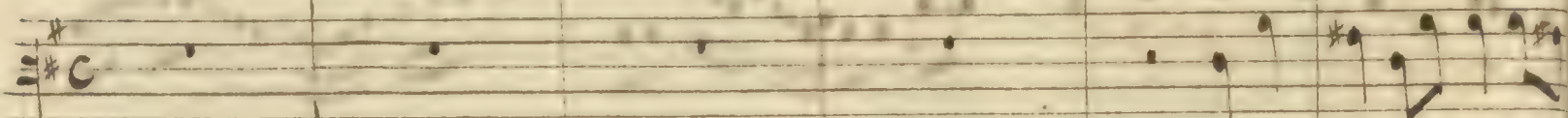
Adagio



Christe Xte e leyson eleyson eley - - - son e ley-son



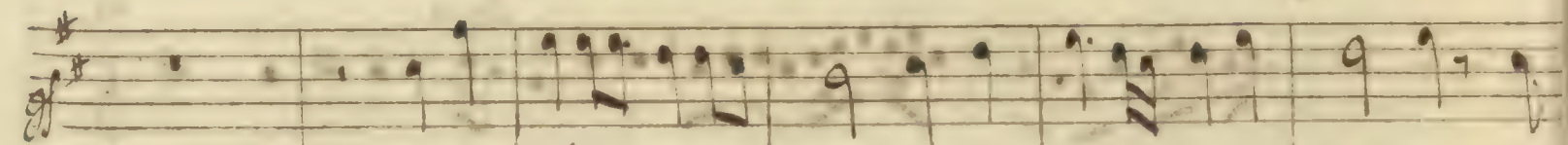
Christe Xte e leyson eleyson eley - - - son e ley-son e ley-son



Christe Xte eleyson



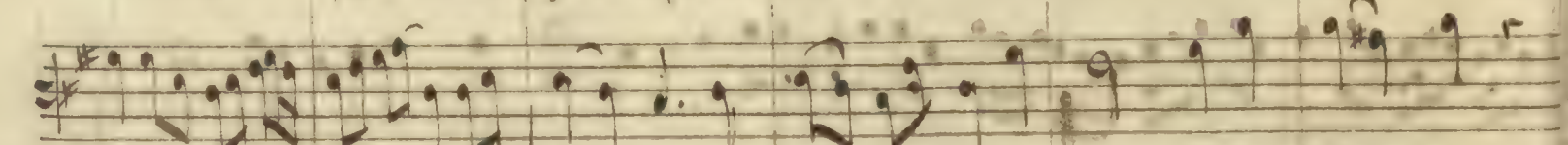
Christe



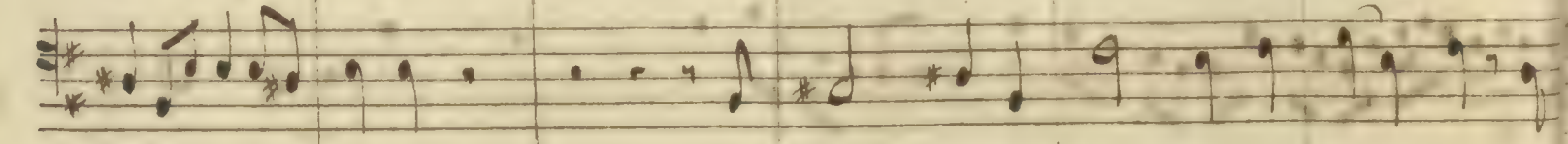
Xte Xte e leyson e-ley son e ley-son e leyson e



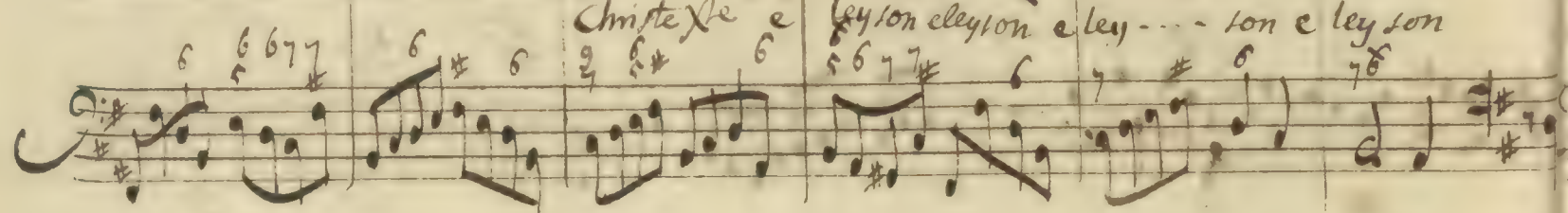
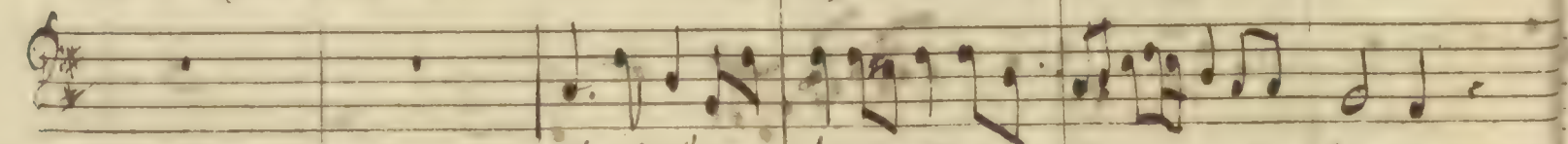
Xte Xte e leyson eleyson eley - - - son eley-son e ley-son



leyson eley-son e ley-son e leyson eleyson Xte e ley-son



Xte eleyson e leyson e-ley-son e ley-son e-ley-son e



Christe Xte e leyson eleyson eley - - - son e leyson

Gloria in excelsis

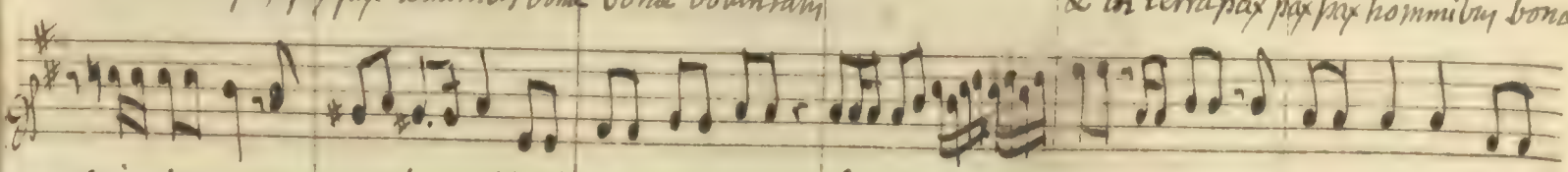
Qivace





& in terra pax pax pax hominibus bone bone voluntatis

& in terra pax pax pax hominibus bone

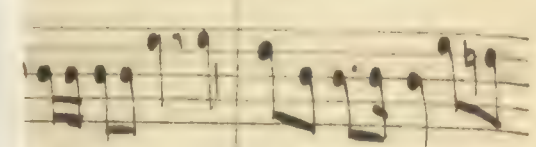


& in terra pax pax pax hominibus bone

in excelsis excelsis deo bone



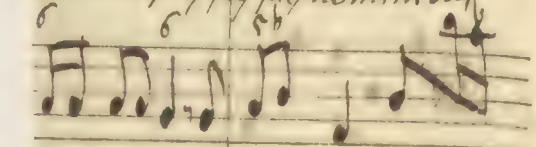
cel... in excelsis deo



& in terra pax pax pax hominibus bone

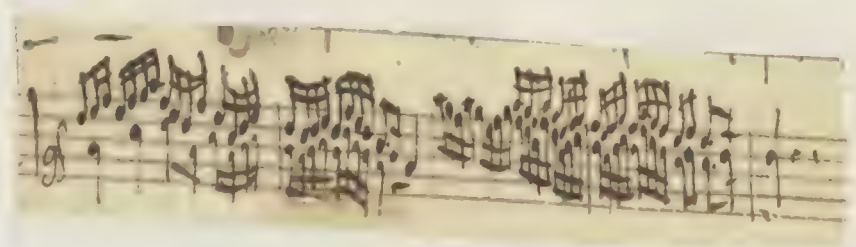


& in terra pax pax pax hominibus

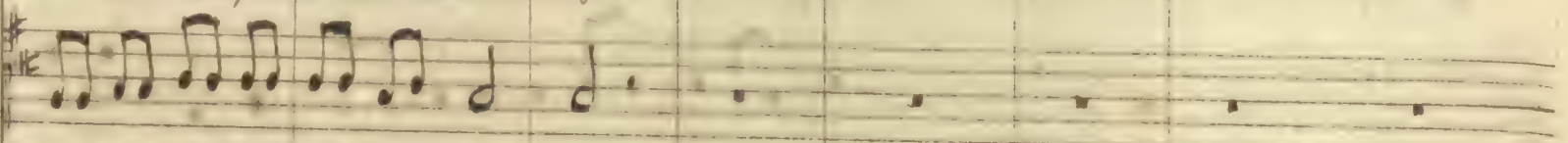


EXCERPT FOUND ON 18

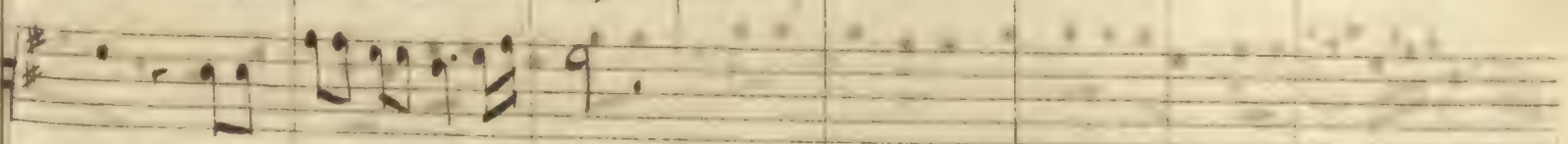
EXCERPT FOUND ON PAGE 18 (PINNED ONTO THE FIFTH STAVE)



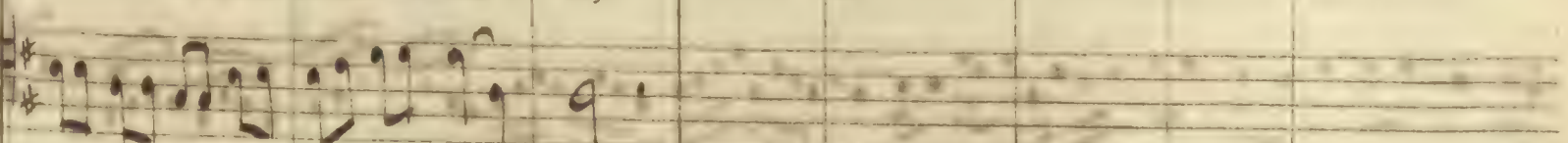
bone voluntatis bone bone volunta - tis



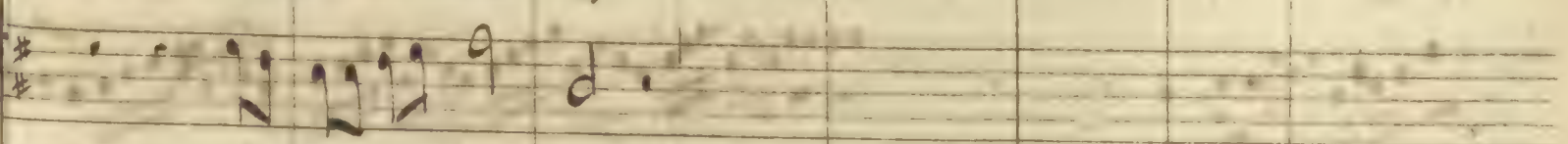
bone voluntatis bone bone volunta - - tis



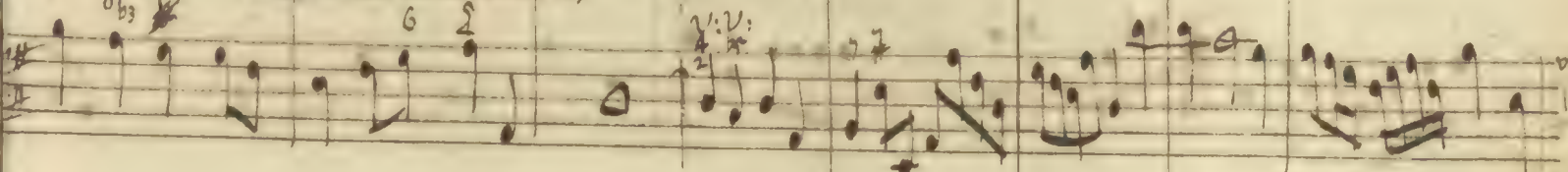
bone bone volunta - - tis



bone voluntatis bone bone volunta - tis



bone bone volunta tis



... allegro

Gloria in excelsis

Allegro

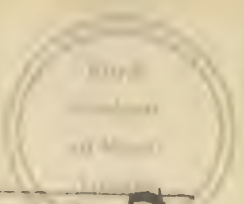
Glo- - - - ria Glo- - - - - ria Gloria gloria & in terra pa-

- - - - ria Gloria gloria & in terra pa-

- - - - ria glo- - - - - ria gloria glo- - - - - ria gloria in excel-

Glo- - - - - ria Gloria gloria gloria in excel-

Glo- - - - - ria gloria gloria in excel- - - - -



& in terra pax pax pax hominibus bone bone voluntatis *& in terra pax pax pax hominibus bone*

& in terra pax pax pax hominibus bone bone voluntatis gloria in excel- sis in excelsis excelsis Deo bone

- sis in excelsis excelsis Deo *Gloria in excel- sis in excel- sis excelsis Deo*

- sis in excelsis excelsis Deo *& in terra pax & in terra pax pax pax hominibus bone*

cel- sis excelsis Deo bone bone voluntatis *& in terra pax & in terra pax pax pax hominibus*

G. Allegro

bona voluntatis bona bone volunta- tis

bona voluntatis bona bone volunta- tis

bona bone volunta- tis

bona voluntatis bona bone volunta- tis

bona bone volunta- tis

allegro

Laudamus te benedicimus te adora - mus te glorifica - - -

Laudamus te benedicimus te adora - mus te glorifica - - - mus te

Laudamus te benedicimus

Laudamus te benedicimus te adora - - -

te adoramus te glorifica - - - mus te. Gratias agimus tibi propter magnam gloriam

Gratias agimus tibi propter magnam gloriam

glorifica - - - mus te glorifica - - - mus te Gratias agimus tibi propter magnam gloriam

te adora - - - mus te glorifica - - - mus te glo - - - rian

te glorifica - - - mus te 6 8 propter magnā glo - - - ria

tutti

tuam magnā glo-riam propter magnā gloriam tuam
tuam gratias agimus propter magnā glo-riam tuam
tuam magnā glo-riam propter magnā gloriam tuam
tuam gratias agimus propter magnā glo-riam tuam magnā
tuam gratias agimus tibi propter magnam glo-riam tuā magnā

Adagio canto solo

propter magnam gloriam tuam Domine Deus Deus Rex celestis
propter magnam gloriam tuam
propter magnam gloriam tuam
glo-riam tuam
glo-riam tuam

6 16 # n.v.

Deus Pa... ter Deus Pater omni...

Domine Fili unigenite Je... su Chris... te

Domine Deus Agnus Dei Filius Patris Fi-li-us Pa...

1990

Handwritten musical score for a piece titled "Deprecatio". The score is written on six staves, with the first five staves representing vocal parts and the sixth staff representing a basso continuo line. The key signature is G major (one sharp, F#). The tempo or style is indicated as "Allegro".

The lyrics are written below the vocal staves:

- Staff 1: *bis*
- Staff 2: *bis*
- Staff 3: *bis, qui tollis peccata mundi suscipe suscipe*
- Staff 4: *qui tollis peccata mundi suscipe suscipe*
- Staff 5: *qui tol- lis peccata mundi*

The musical notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and naturals). The basso continuo line uses figured bass notation, with figures such as 6, 4, 2, 1, and 7. The piece concludes with a double bar line and a repeat sign.



no-
rio
no
o - nem nos - tram
- - - nem nos - tram
nem nos - tram qui se - - - des ad dexterā Pa - tris qui se - - - des ad dexterā

Pa - tris mi - se - re re no - bis. *allegro.*
ti
verbe folium.

Quoniam tu solus sanctus tu solus so - - - lus tu so - - - lus tu so - -

Quoniam tu solus sanctus tu solus Dominus tu so - - - lus tu so - - - lus tu so - -

Quonia tu solus sanctus tu sol

Quonia tu solus sanctus tu sol

- - - lus tu so - - - lus altis - si mus.

- - - lus tu so - - - lus Altis - si mus

Dominus tu solus tu solus altis si mus Quoniam tu solus sanctus tu solus Dominus tu so -

Quonia tu solus sanctus tu solus Dominus tu so - - - lus tu so - -

Quoniam tu solus sanctus tu so... lus tu solus tu solus tu

Quoniam tu solus sanctus tu solus so... lus tu so... lus tu so... lus Dominus tu solus tu solus tu

sanctus tu solus Dominus tu so... lus tu solus sanctus tu so... lus tu solus Dominus tu

... lus altis... mus

Quoniam tu solus sanctus tu solus Dominus tu solus tu solus

lus altis... mus

6 6 4# 6 6

Quoniam tu solus sanctus tu solus Dominus tu so...

6 6 4# 6 6

solus so... lus tu solus tu solus Altissimus Iesu christe Iesu Je- su christe Je-

solus tu solus Altissimus tu solus tu solus altissimus Je su christe Iesu Iesu Iesu christe Je-

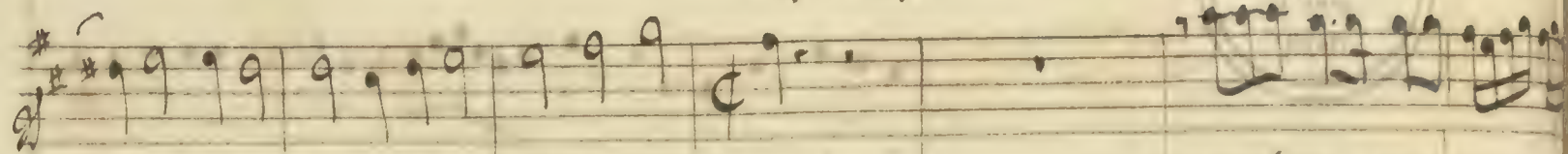
so... lus altissimus Iesu christe Iesu christe Iesu christe Je-

solus solus al- tissimus tu solus tu solus altissimus Iesu christe Je su tu Iesu christe Je-

- lus tu solus altissim⁹ tu solus tu solus altissimus

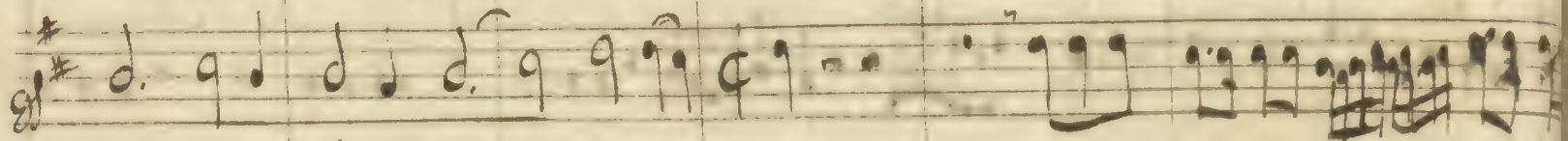
4# 6 7 6 4# 3# 6 7 6 Je

allegro allegro



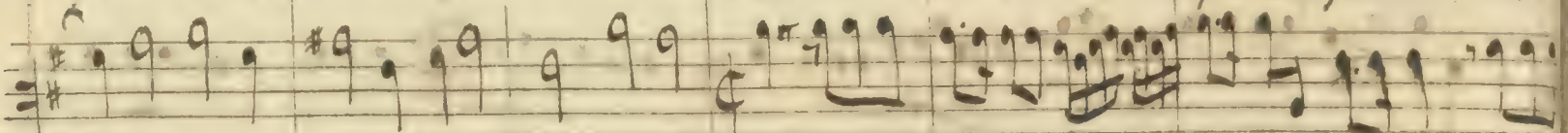
-- su Christe Je-su Je-su Je-su Chris-te

cum sancto Spiritu in glo-



su Christe Je-su Je---su Chris-te

Cum sancto Spiritu in glo-ria

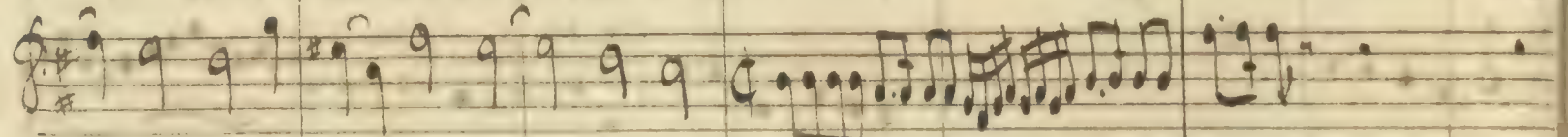


-- su Christe Je-su Je-su Je-su Christe Cum sancto Spiritu in glo-ria in gloria cum

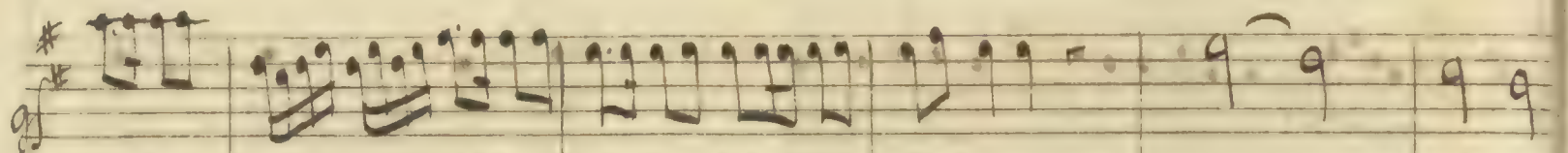
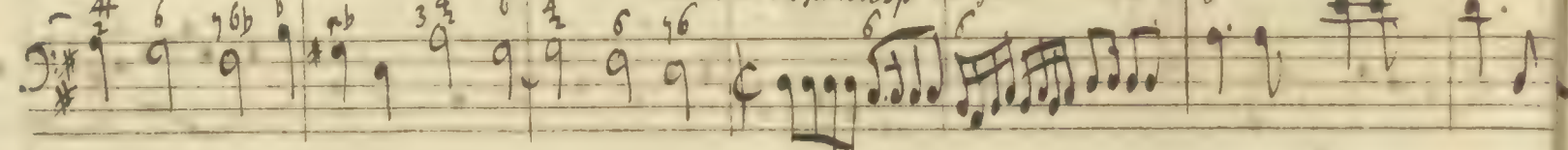


su Je-su Je-su Je---su Chris-te

cum



- su Christe Je-----su Christe cū sancto Sp. in Glo-ria in gloria



--ria in glo-----ria in gloria in gloria Dei Patris amen a-----men a



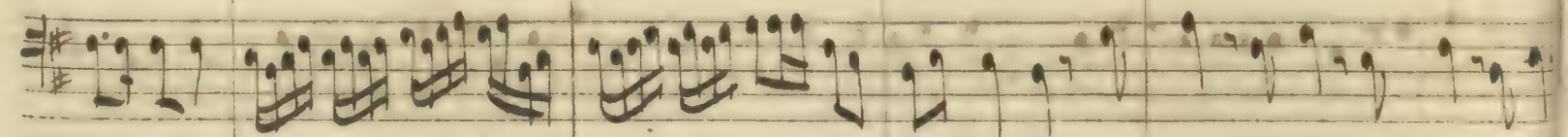
gloria

cū sancto Spiritu in gloria Dei Patris amen a



spiritu in gloria

in glo-----ria Dei Patris Amen, a

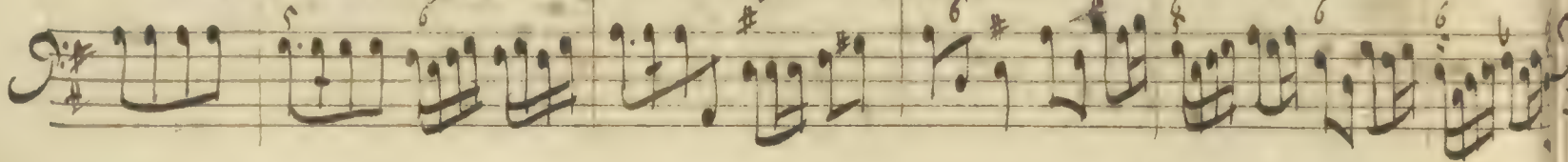


Spiritu in glo-

ria Dei patris amen a



cū sancto Spiritu in glo-----ria in gloria Dei Patris amen a



men a - - - - - men a men cum sancto spiritu in glo - - - - -

men a - - - - - men

men a - - - - - men a men cum sancto

men a - - - - - men a - - - - - men am - en

men

cū sancto spiritu in glo - - - - - ria in

ria

in glo - - - - - ria in gloria cū sancto spiritu in gloria in gloria Dei

cum sancto spiritu in glo - - - - - ria cū sancto spiritu in gloria in gloria Dei

spiritu in glo - - - - - ria cū sancto spiritu in glo - - - - - ria cū sancto spiritu in gloria Dei

cum sancto spiritu in glo - - - - - ria cū sancto spiritu in glo - - - - - ria in gloria Dei

gloria

cum sancto spiritu in glo - - - - - ria in glo - - - - - ria in gloria Dei

Handwritten musical score for a hymn. The score is written on six staves, each with a treble clef and a key signature of one sharp (F#). The lyrics are "Patri Dei Patri amen". The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests. The lyrics are written below the staves, with some words appearing on multiple staves. The score is written in a cursive, handwritten style.

Patri Dei Patri amen amen amen amen

Patri Dei Patri amen amen amen amen

Patri Dei Patri amen amen amen amen

Patri Dei Patri amen amen amen amen

Patri Dei Patri amen amen amen amen

Patri Dei Patri amen amen amen amen

Handwritten musical score for a hymn. The score is written on six staves, each with a treble clef and a key signature of one sharp (F#). The lyrics are "Patri Dei Patri amen". The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests. The lyrics are written below the staves, with some words appearing on multiple staves. The score is written in a cursive, handwritten style.

amen amen amen amen

amen amen amen amen

amen amen amen amen

amen amen amen amen

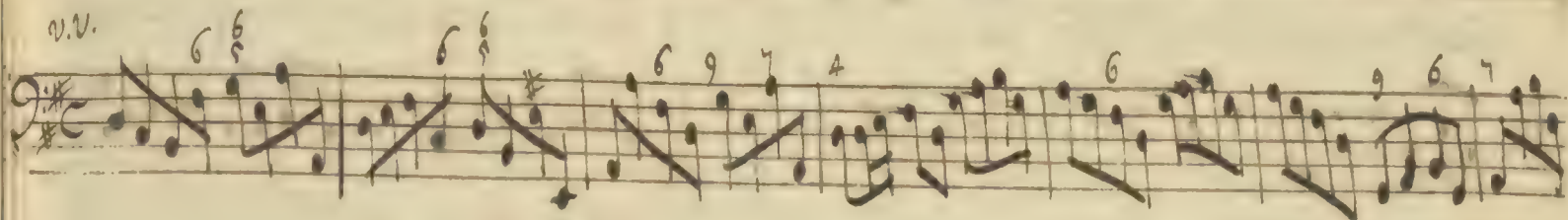
amen amen amen amen

amen amen amen amen

Credo.

Largo

V.V.



Credo in unum Deum Pa - trem in unum Deum in unum Patrem Iahem om-

Credo in unum Deum Pa - trem in unū in unū in unum Deū in unum Patē Patre om-

nipo-ten - tem

nipo-ten - tem

Factorē ca.....li & Terræ.

Factorē ca.....

Factorē ca.....

li

Coeli &

Terræ

Factore celi & Terra factore ca ... li celi & Terra visibiliū omniū & invisibi

Factorem celi & Ter. re celi & Terra visibiliū omniū & in visibi

Factore ca ... li celi & Terra visibiliū omniū & invisibi

... li celi & Terra celi & Terra visibiliū omniū

Factore celi Factore celi celi & Terra visibiliū omniū

Factore celi Factore celi celi & Terra visibiliū omniū

um Filiū Dei Filiū Dei uni ge ... nitū uni ge ...

um Filiū Dei Filiū Dei uni ge ... nitū uni ge ...

um Filiū Dei Filiū Dei uni ge ... nitū uni ge ...

et in unū Dominū Iesū Xpū Filium Dei Filium Dei Filiū Dei uni ge ... mi - tū uni ge ...

Volce

--- nitum & ex Patre natū ante omnia seculā et ex Patre natū ante omnia ante
& ex Patre natū ante omnia natū ante omnia seculā & ex Patre natū ante omnia ante omnia
geniū lum & ex Patre natū ante omnia ante omnia seculā & ex Patre natū ante omnia omnia
--- nitum & ex Patre natū ante omnia ante omnia seculā & ex Patre natū ante
et ex Patre natū ante omnia natū ante omnia seculā & ex Patre natū ante omnia omnia

Vivax. alto solo.

omnia ante omnia seculā Deū de Deo sumē de lumine Deū verū de Deo
ante ante omnia seculā Deū verū de Deo
--- nia ante omnia seculā vero Deū verū de Deo vero Deū verū de Deo
omnia omnia seculā Deū verū de Deo
omnia seculā Deū verū de Deo

Genitū non non non factū

Genitū non non non factū

o Deū verū de Deo de De -- o vero

Genitū non non non factū consubstantiā

Genitū non 1. 1. factū

Genitū non 1. 1. factū

perqm om - - - - - nia - facta sunt genitū non 1. 1. factū consubstantiā

perqm om - - - - - nia facta sunt genitū non 1. 1. factū

Pa - - - - - tri perqm omnia perqm omnia facta sunt genitū non 1. 1. factū

stantiāle pa - - - - - tri perqm omnia perqm omnia facta sunt genitū non 1. 1. factū

perqm om - - - - - nia perqm omnia facta sunt genitū non 1. 1. factū consubstantiā

stantiati patri substantiati pa --- tri perqm omnia om --- nia - facta sunt p qm omnia

perqm omnia omnia facta sunt p qm omnia

per quē om --- nia om --- nia facta sunt perqm

perqm omnia perqm omnia omnia - facta sunt perqm

Pa --- tri consubstantiati Pa --- tri perqm om --- nia perqm omnia facta sunt p qm om ---

Largo.

om --- nia facta sunt Qui propter nos homines & ppter nostrā nostrā salutem &

om --- nia facta sunt. Qui propter nos homines & ppter nostrā nostrā salutem &

omnia omnia facta sunt

omnia omnia facta sunt

nia omnia facta sunt Qui ppter nos homines & ppter nostrā nostrā salutem &

propter nostrā ppter nostrā nostrā sa lu- tem

ppter nostrā ppter nostrā nostrā sa lu- tem

descen

descen

scen. - - - - - fil de ca- li & propter nostrā propter nostrā propter

& ppter nostrā ppter ppter nostrā sa lu- tem

& ppter nostrā ppter ppter nostrā sa lu- tem

descendit de cali

descendit de cali

fil de cali

fil de cali

nostrā sa lu- tem descen- - - - - - fil de cali & propter nostrā sa lu- tem descen-

Largo

Handwritten musical score for six voices, likely a choir. The text is in Latin, describing the incarnation of Christ. The notation includes staves with notes and lyrics written below. The lyrics are: "descendit de caelis", "et incarnatus est de spiritu sancto incarnatus est", "incarnatus est & homo", "et incarnatus est", "incarnatus est", "incarnatus est & homo", "et incarnatus est", "incarnatus ex Maria Virgine & homo factus est", "et incarnatus est", "incarnatus est", "incarnatus est & homo", "et incarnatus est", "incarnatus est", "incarnatus est & homo".

Handwritten musical score for six voices, continuing the Latin text. The notation includes staves with notes and lyrics written below. The lyrics are: "factus est", "incarnatus est & homo factus est & homo factus est", "factus est ex Maria virgine & homo factus est & homo factus est", "factus est", "incarnatus est & homo factus est & homo factus est", "factus est", "incarnatus est & homo factus est & homo factus est", "factus est", "incarnatus est & homo factus est & homo factus est".

And. Lento

Handwritten musical notation for the first system, featuring a treble and bass staff with a key signature of one sharp (F#) and a common time signature (C). The lyrics "cruifixus etiam pro nobis sub Pontio Pilato pas-" are written below the notes. Fingerings are indicated by numbers 1-5 below the notes.

Handwritten musical notation for the second system, continuing the melody and accompaniment. The lyrics "...sus pas-... sus pas-... sus pas-" are visible. Fingerings are indicated by numbers 1-5 below the notes.

V V Allegro allegro

Handwritten musical notation for the third system, marked with a repeat sign (V V). The lyrics "...sus pas-... & sepulchri est se pulchri est" are written below the notes. Fingerings are indicated by numbers 1-5 below the notes.

Handwritten musical notation for the fourth system, featuring a treble and bass staff. The lyrics "resurrexit etiam die secundum resurrexit etiam die secundum" are written below the notes.

Handwritten musical notation for the fifth system, featuring a treble and bass staff. The lyrics "resurrexit etiam die secundum resurrexit etiam die secundum" are written below the notes.

Handwritten musical notation for the sixth system, featuring a treble and bass staff. The lyrics "resurrexit etiam die secundum resurrexit etiam die secundum" are written below the notes.

Handwritten musical notation for the seventh system, featuring a treble and bass staff. The lyrics "resurrexit etiam die secundum resurrexit etiam die secundum" are written below the notes.

Handwritten musical notation for the eighth system, featuring a treble and bass staff. The lyrics "resurrexit etiam die secundum resurrexit etiam die secundum" are written below the notes.

Handwritten musical notation for the ninth system, featuring a treble and bass staff. The lyrics "resurrexit etiam die secundum resurrexit etiam die secundum" are written below the notes.

vinace

resurrexit resurrexit secundū secundū scripturas & ascendit in cælum ascen

resurrexit resurrexit secundū secundū scripturas & ascendit in

resurrexit resurrexit secundū secundū scripturas

resurrexit resurrexit secundū secundū scripturas

resurrexit resurrexit secundū secundū scripturas

resurrexit resurrexit secundū secundū scripturas

dit ascen dit ascendit in cælū & ascendit in cælū

cælū ascen dit ascen dit ascendit in cælū & ascendit in cælū ascen dit ascendit in

et ascendit in cælū ascen dit ascendit in cælū ascendit af

& ascendit in cælū ascendit in cælū ascendit in cælū

& ascendit in cælū ascendit in cælū

& ascendit in cælū ascen dit in cælū

Cum sedet ad dexteram Patris
 cendit in Caelum sedet ad dexteram Patris
 cendit in Caelum sedet ad dexteram Patris
 cendit in Caelum sedet ad dexteram Patris
 cendit in Caelum sedet ad dexteram Patris

et iterum venturus est cum gloria
 et iterum venturus est cum gloria
 Pa et iterum venturus est cum gloria
 Pa et iterum venturus est cum gloria
 et iterum venturus est cum gloria

gloria judi care vivos & mor-tuos & mor-tuos cujus regni non non non non non erit non

gloria judi care vivos & mor-tuos & mor-tuos cujus regni non non non non non erit non

gloria judi care vivos & mor-tuos & mor-tuos cujus regni non non non non non erit non

gloria judi care vivos & mor-tuos & mor-tuos cujus regni non non non non non erit non

gloria judi care vivos & mor-tuos & mor-tuos cujus regni non non non non non erit non

Largo

erit non erit non erit fi-nis

erit non erit non erit fi-nis

erit non erit non erit fi-nis

non erit non erit fi-nis

non erit non erit fi-nis

Qui ex Patre Filio-que proce-

Qui ex Patre Fili-

& in spiritu sancto dominum & vivificantem



Handwritten musical notation on a five-line staff, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody consists of eighth and sixteenth notes.

Sit proce- dit

Handwritten musical notation on a five-line staff, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody consists of eighth and sixteenth notes.

oq, proce- dit

Handwritten musical notation on a five-line staff, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody consists of eighth and sixteenth notes.

Qui cu Pa- he & Filio simul ado ra-

Handwritten musical notation on a five-line staff, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody consists of eighth and sixteenth notes.

tur & conglorificatur qui locutus locutus est per propheta

una sancta sancta catholica & Apostolica & Apostolica Ecclesia confite

unam sancta & Apostolica & confiteor

unam sancta sancta catholicam & Apost

una sancta sancta catholica & una sancta sancta catholica & apostolica ecclesia.

una sancta sancta catholica

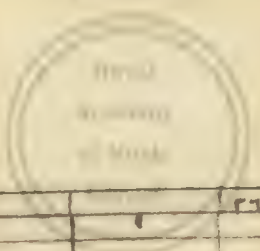
or unū Baptisma in remissionem peccato-rū

resurrectio

resurrectio

mor-tu-o

et ex-pecto



Handwritten musical score for a choir, featuring six staves. The lyrics are in Latin, with some words in German. The notation includes various musical symbols such as clefs, key signatures, and note values.

Lyrics (from top to bottom):

- ... nem mor-tu-o-rum
- ... nem mor-tu-o-rum
- ... nem mor-tu-o-rum
- re-sur-re-cti-o ... nem mor-tu-o-rum & vi-
- re-sur
- et ex-pec-to mor-tu-o-rum mor-tu-o-rum & vi-

Handwritten musical score for a choir, featuring six staves. The tempo is marked "allegro allegro". The lyrics are in Latin, with some words in German. The notation includes various musical symbols such as clefs, key signatures, and note values.

Tempo: *allegro allegro*

Lyrics (from top to bottom):

- la-m vi-ta ven-tu-ri sae-cu-li sae-cu-li vi-ta ven-tu-ri sae-cu-li
- la-m vi-ta ven-tu-ri sae-cu-li amen vi-ta ven-tu-ri ven-tu-ri sae-cu-li
- la-m vi-ta ven-tu-ri sae-cu-li amen vi-tu-ri sae-cu-li a-men ven-tu-ri sae-cu-li
- la-m vi-ta ven-tu-ri sae-cu-li amen
- la-m vi-ta ven-tu-ri sae-cu-li amen
- la-m vi-ta ven-tu-ri sae-cu-li amen

Handwritten musical score for the hymn "Amen". The score is written on five systems, each consisting of a musical staff and a line of lyrics. The lyrics are "men A - - - men a men a - - - - - men a". The music is written in a simple, handwritten style, with notes and rests clearly visible. The paper is aged and yellowed, with some staining and wear along the edges. The handwriting is in dark ink, and the overall appearance is that of a personal or working manuscript.

men vitā venturi sce - - - culi
sa - - - culi amen vitā venturi venturi / sceculi ven
vitā venturi sce - - - culi vitā venturi venturi / sceculi ven
men. vitā venturi sce - - - culi vitā venturi sce - - - culi venturi / sceculi venturi ven
men. vitam venturi sce - - - culi vitam venturi sce - - - culi venturi
vitā venturi sce - - - culi amen vitā venturi sce - - - culi / sceculi vitā ven -

turi seculi amē amen a - - - men a - - - men a - - - men amen a - men

turi seculi amē amē a - - - men a - - - men a - - - men a - men

turi seculi amē amen a - men a - - - men a - men a - men a - men a - men.

seculi amē amē amen a - - - men amen a - - - men a - men

turi seculi amē amen a - - - men a - - - men a - - - men a - men

Largo

Sanctus sanctus Dominus Deus Sa - baoth pleni sunt coeli pleni sunt coeli

sa - - - - - tus

sa - - - - - nc - tus sanctus Domi - nus Deus Sa - baoth pleni sunt coeli pleni sunt coeli et terra

sa - - - - - ctus pleni

sa - - - - - ctus pleni

Al-le-lu-jah alle-lu-jah. Al-le-lu-jah alle-lu-

Alle-lu-ja al-le-lu-ja

6 6^b 43 6 6^b 43 6 6^b 43

jah - - - al-le-lu-jah alle-lu-jah al-le-lu-jah alle-lu-jah alle-lu-jah

Alle-lu-ja Al-le-lu-ja. Alle-lu-ja alle-lu-jah Al-le-lu-ja Al-le-lu-ja

6 6^b 43 6 6^b 43 6 6^b 43

Jubilate jubilate jubilate Ecclesi-a jubilate jubilate

jubilate x x ecclesi-a

6 6^b 43 6 6^b 43 6 6^b 43

jubilate ecclesi-a can-ni-te-cum-la-hi-a alle-lu-

jubilate x x ecclesi-a can-ni-te

43 6 43 6 43 6 43

ja alle-lu-ja Al-le-lu-ja Al-le-lu-ja Al-le-lu-ja

cum la-ti-fi-a Al-le-lu-ja Al-le-lu-ja Al-le-lu-ja Al-le-lu-ja

Al-le-lu-ja Dum saluator noster dum saluator noster surrexit victor

ja alle-lu-ja

Inferi.

dum Christi de morte dum Xlum de morte triumphan

al-le-lu-ja al-le-lu-ja al-le-lu-ja al-le-lu-ja

== tem aspi-ci-mus Al-le-lu-ja alleluia alle-lu-

ja Alleluja Alleluja Alleluja Alleluja Alleluja Alleluja Alleluja

ja Alleluja Alleluja Alleluja Alleluja Alleluja Alleluja Alleluja

sur re. xit sur re. = = = = = xit Christy in jubilatione & Dominus

et Dominus in voce in voce in voce Tuba sur re. xit sur re.

sur re. xit sur re. xit sur re.

=xit sur re. xit sur re.

re. xit Christy in jubilatione sur re.

xit christus in jubilatione & Dominus & Dominus in voce in voce in voce Suba

xit christus in jubilatione et Dominus et Dominus in voce in voce in voce Suba

Cantemus deo nostro psallamus deo nostro in Chordis et organo

Cantemus deo nostro psallamus deo nostro in chordis et

nostro psallamus deo nostro in chordis et organo

in citharis cantantes in cordibus la tantes in

organo

Cantemus deo nostro psallamus deo nostro in Chordis et organo

Chordis et organo

in citharis cantantes in chordis et organo in citharis can -

citharis cantantes in cordibus la tantes in Chordis et organo

in citharis cantantes in cordibus la

tante, in cordib: la tante, in choro et in organo Alle lu - ja Al-le - lu - jah

tante, in choro et organo in choro et organo Alle - lu -

6 6 43

6 6 43

Al-le - lu - ja Al-le - lu - ja : Al-le - lu - jah Al-le - lu - ja Alle

Al-le - lu - ja Alle - lu - ja Alle

6 6 43 6 6 43 6 6 43 6 6 43

lu - ja Al-le - lu - jah Alle - lu - ja Al - - - le lu jah

lu ja Alle - lu - ja Alle lu jah Alle - lu - jah

43 6 6 43 6 6 43 6 6 43

Empty musical staves.

madrigali

Ligismondo d'Indra

Acquedotto

Langu al vostro languir, lan- - - gu al vostro languir l'Anima mi- - - a

Langu al vostro languir lan- - - gu al vostro languir l'Anima me- - a

Alh e di- - - co Ah! Ah! fori a si cocente pene tua ferita - -

Alh e di- - - co Ah fori a si cocente pe ne tua feri

la me - - - - - na o - - -

ta la me - - - - - na o - - -

Anima d'Amor anima d'Amor oppo rubell- - - - - la

Anima d'Amor anima d'Amor hop-po rubel- - - - - la

anima d'Amor trop

la Quanto meglio vi fora

provar quel car ardor

dor che vi fa bel

che quel che vi sco

lo ra perche non piace alla mia sorte ch'io ar da

Handwritten musical score on a single page, featuring three systems of music. Each system consists of a vocal line (soprano and alto parts) and a basso continuo line. The lyrics are in Italian. The first system includes the lyrics "ar - da", "ar - da", and "e voi e voi". The second system includes "da", "ar - da", and "ar - da del vostro foco". The third system includes "del mio", "ar - da del vostro foco", and "e".

ar - da ar - da e voi e voi

da ar - da ar - da del vostro foco

del mio ar - da del vostro foco e

Handwritten musical score on a single page, featuring three systems of music. Each system consists of a vocal line (soprano and alto parts) and a basso continuo line. The lyrics are in Italian. The first system includes the lyrics "del mio", "ar - da del vostro foco", and "e". The second system includes "ar - da del vostro foco". The third system includes "e voi".

del mio ar - da del vostro foco e

ar - da del vostro foco

e voi

Handwritten musical score on a single page, featuring three systems of music. Each system consists of a vocal line (soprano and alto parts) and a basso continuo line. The lyrics are in Italian. The first system includes the lyrics "del mio", "ar - da del vostro foco", and "e". The second system includes "ar - da del vostro foco". The third system includes "e voi".

del mio ar - da del vostro foco e

ar - da del vostro foco

e voi

Handwritten musical score on a single page, featuring three systems of music. Each system consists of a vocal line (soprano and alto parts) and a basso continuo line. The lyrics are in Italian. The first system includes the lyrics "del mio", "ar - da del vostro foco", and "e". The second system includes "ar - da del vostro foco". The third system includes "e voi".

del mio ar - da del vostro foco e

ar - da del vostro foco

e voi

(Lapida bant. Stephanū)

La — pi — da — bant Ste — — — — — phanū Ste — — — — — phanū

La — pi da bant Ste — — — — — phanum Ste — — — — — phanum ste — phanum

La — — pi dabant Ste — — — — — phanū Ste — — — — — phanū la — — pi da bant Ste

La — — — — — pi dabant Ste

La — — — — — pi — da — bant Ste — — — — — pha num — — — — — in vo cantem & di cen

La — — — — — pi — da — bant Ste — — — — — phanum

phanum Ste pha — num in vo cantem et di

phanum in — vo — cantem et dicen — — — — — tem & di cen

tem & di — cen — — — — — tem in — vo — can tem

vo can tem et di — cen — — — — — tem in vo cantem et dicen — — — — — tem

cen — — — — — tem in vo cantem et dicen — — — — — tem

tem in vo cantem et di cen — — — — — tem & dicen — — — — — tem

(Lapidabant Stephanum)

Handwritten musical score for the Latin text "(Lapidabant Stephanum)". The score is written on ten staves, each with a treble clef and a key signature of one sharp (F#). The lyrics are written below the notes, with some words split across staves. The text is in Latin, and the music is in a style typical of 16th or 17th-century liturgical manuscripts. The lyrics are: "et dicen- tem Do-mi-ne Je-su Chris-te Je-su tem et di cen tem Domi-ne Do-mi-ne Je-su Chris-te accipe spi- ri-tum me- um spi-ri-tum me- um spi-ri-tum me- um spi-ri-tum me- um acci-pe spi-ritum me- um acci-pe spi-ritum me- um acci-pe spi-ritum me- um acci-pe spi-ritum me- um & ne statu as illis hoc pecca- tum & ne statu as il-lis hoc pecca- tum & ne statu as illis hoc pecca- tum & ne statu as illis hoc pecca- tum".

et dicen- tem Do-mi-ne Je-su Chris-te Je-su
tem et di cen tem Domi-ne Do-mi-ne Je-su Chris-te accipe spi-
ri-tum me- um spi-ri-tum me- um spi-ri-tum me- um spi-ri-tum me-
um acci-pe spi-ritum me- um acci-pe spi-ritum me- um acci-pe spi-ritum me-
um acci-pe spi-ritum me- um acci-pe spi-ritum me- um
& ne statu as illis hoc pecca- tum
& ne statu as il-lis hoc pecca- tum
& ne statu as illis hoc pecca- tum
& ne statu as illis hoc pecca- tum

(Lapidabant Stephanum)

ne statuas illis hoc pecca-tum
et ne statuas il- - - - - lis hoc pec-ca-lum
et ne statuas il lis hoc pecca- - - - - tum
- - - tum hoc pecca- tum
et ne statuas il-lis hoc pec-ca-tum

et cum hac dixit - - - - - et ob-dor-mi-vit in do- - - - -
et cum hoc dixit - - - - - et obdormi-vit in do- - - - -
et cum hoc dixit - - is-et obdormi-vit in do- - - - - mi no obdormi-vit in do-
et cum hoc dixit dixit - - - et ob-dormi-vit in do- - - - - mi no

no - - - - - ob dormi-vit in do - - - - - mi no
- no ob dormi-vit in Domino in do - - - - - mi no obdormi-vit in do - - - - - mi no.
- - mi no ob-dor-mi-vit in do - - - - - mi-no obdormi-vit in do - - - - - mi no
obdormi-vit in do - - - - - mi no in do - - - - - mi no.

(Udite amanti)

udite amanti udite udite mera

Udite amanti udite udite meraviglia dolcissima d'amore udite amanti udite udite mera

udite amanti udite udite mera viglia dolcissima d'amore udite amanti udite udite mera

Udite amanti udite udite meraviglia dolcissima d'amore

viglia dolcissima d'amore la mia vita il mio core quella donna già tanto sospirata e

viglia dolcissima d'amore

viglia dolcissima d'amore

la mia vita il mio core quella donna già tanto sospirata e tanto mi

tanto mi van brama e fatta amante la mia

la mia vita il mio core quella donna già tanto sospirata e tanto mi van brama la

fatta amante la mia vita il mio core quella donna già tanto sospirata e tanto mi van brama

van brama - ta la mia vita il mio core quella

(Udite amanti)

vita il mio core quella Donna già tanto sospirata e tanto in van bramata e fatta aman-
ta -
Donna già tanto sospirata e tanto in van bra- ma - ta e fatta a man-

te quella c fatta a man- ti quella che fugia tanto
ga... ce quel- la
le quella che fugia tanto cruda quanto bel- la

cruda quella fuga -
fugia tanto cruda quanto bel- la
quella che fugia tanto cruda quanto bel- la
quella fuga -

(Udite Amanti)

51

Quell-a
quella che fugia tanto cruda quanto

Quella fuga — — — — — ce Quel — la

Quella fuga — — — — — ce Quel — la

Quel — la
quella che fugia tanto cruda quanto

bel — la
Quella che fugia tanto cruda e fatta a — man — te

Quella quella
Quella quella

Quella che fugia tanto cruda
Quella quella e fatta a — man — te

bell a
Quella che fugia tanto cruda
quella quella e fatta a — man — te

quella quella e fatta a man te id Io il suo cor la sua vita il suo de si o id

quella quella e fatta a man te id Io il suo cor la sua vita il suo de si o id

fugia tanto cruda e fatta a man te id Io il suo cor la sua vita il suo de si o id

Quella quella e fatta a man te id Io il suo cor la sua vita il suo de si o id

(Udite amanti)

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) in a single system. The lyrics are: "Io il tuo cor la sua vita il suo de- si-o il suo de-si-o". The notation includes treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C). The lyrics are written below the staves, with hyphens indicating syllables spanning across measures.

Io il tuo cor la sua vita il suo de- si-o il suo de-si-o

Io il tuo cor la sua vita il suo de- si-o il suo de-si-o

Io il tuo cor la sua vita il suo de- si-o il suo de-si-o ed Io il tuo cor la sua vita

Io il tuo cor la sua vita il suo de- si-o il suo de-si-o.

Handwritten musical score for four voices in a second system. The lyrics are: "meraviglia dolcissi- ma d'amo re". The notation continues with treble and bass clefs, one sharp, and common time. The lyrics are written below the staves, with hyphens indicating syllables spanning across measures.

meraviglia dolcissi- ma d'amo re

meraviglia dolcissi- ma d'amo- re

cor la sua vita il de- si- o ed Io il tuo cor la sua vita il suo

meraviglia dolcissi ma d'amo- re

Handwritten musical score for four voices in a third system. The lyrics are: "meraviglia dolcissi ma d'amor- e la mia vita il mio core". The notation continues with treble and bass clefs, one sharp, and common time. The lyrics are written below the staves, with hyphens indicating syllables spanning across measures.

meraviglia dolcissi ma d'amor- e la mia vita il mio core

meraviglia dolcissi ma d'a- mo re la mia vita il mio core quella donna

cor la sua vita il de- si- o la mia vit' il mio core quella donna

meraviglia dolcissima d'amore quella donna

quella fugace quella quella e fatta a mante ed io il suo cor

tanto sospirata quella fugace quella e fatta a man-te la sua

tanto sospirata quella fugace quella quella e fatta a man te la sua vita la sua

tanto sospirata quella quella e fatta a man-te il suo cor

la sua vita la sua vita il suo de-si-o

vita il suo de-si-o io il suo cor la sua vita il suo cor la sua

vita il suo de-si-o

ed io il suo cor il suo cor la sua vita il suo de-si-o

ed io ed io ed io il suo de-si-o

vita il suo de-si-o la sua vita ed io il suo de-si-o

ed io ed io ed io il suo de-si-o

il suo cor ed io il suo de-si-o

Rovetta

andante

Salve Regina a3 con 2 Violini e BV.

Royal.

(allegro vivace)

Salve Salve Salve Regi-na Regina mater mi se-ri-cordi æ

Salve Salve Salve Regina Regina mater mater misere cor-di-æ

Salve Salve Salve

Regina mater mater mi se-re-cordi æ

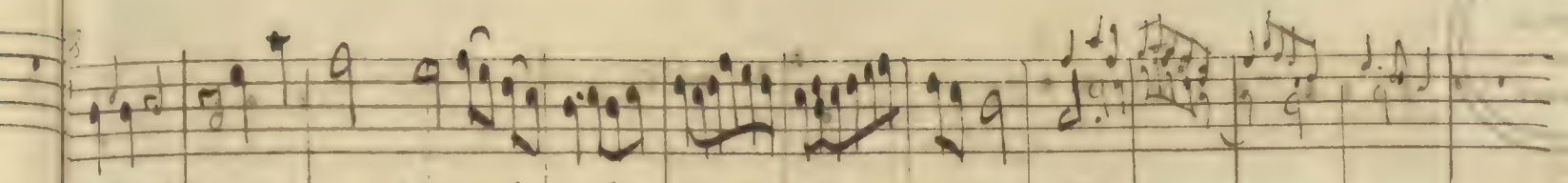
Regina mater mater mi se-ri-cor-di-æ

Regina Regina mater mater mi se-ri-cor-di æ.

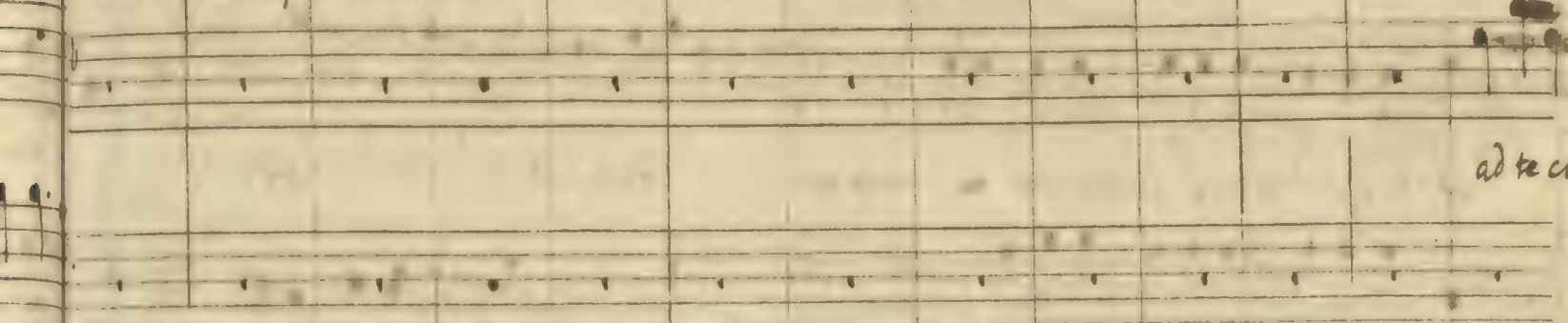
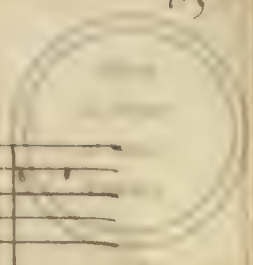
vita vita - vita duæ cedo vita vita vita duæ

aria

ndin

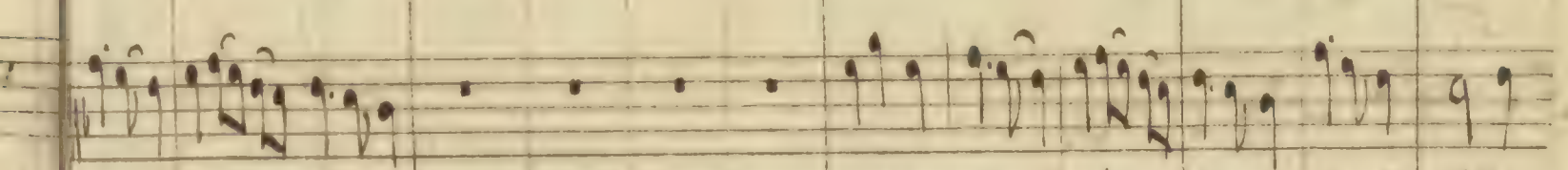
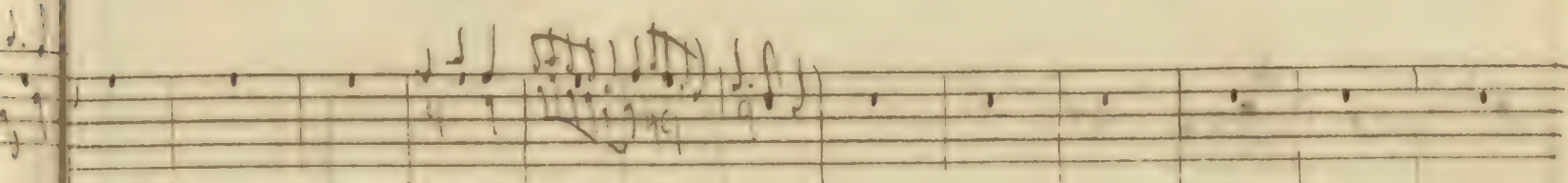
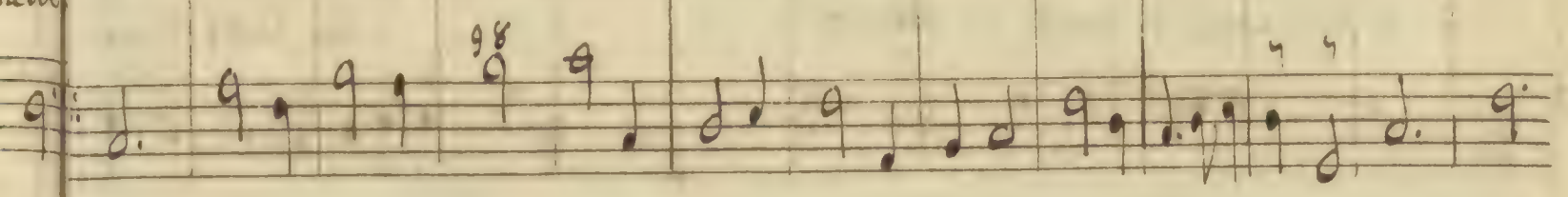


cedo et spes nostra nostra sal - - - - - ve



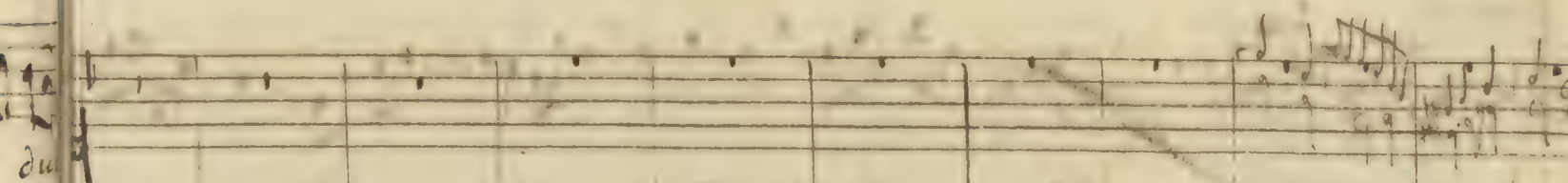
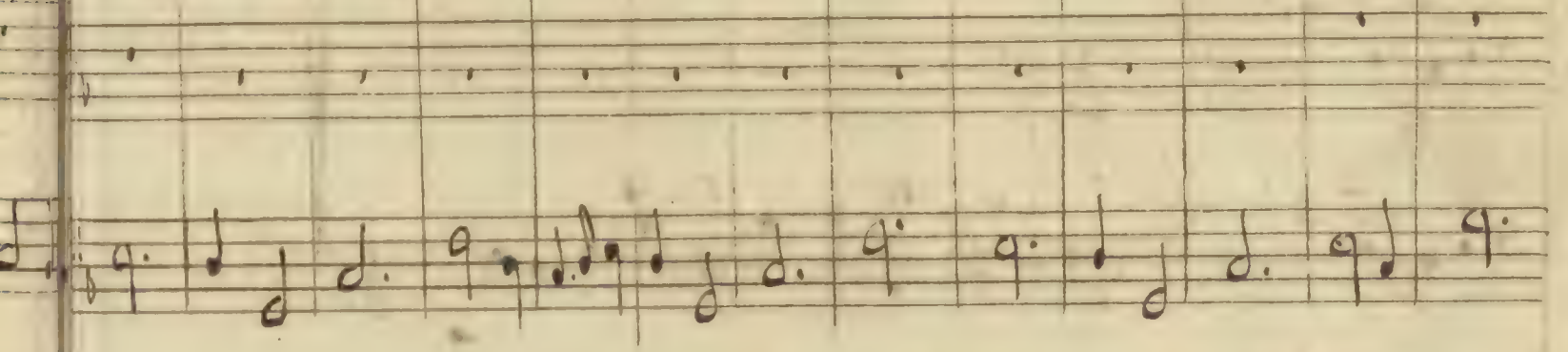
ad te cla

valve

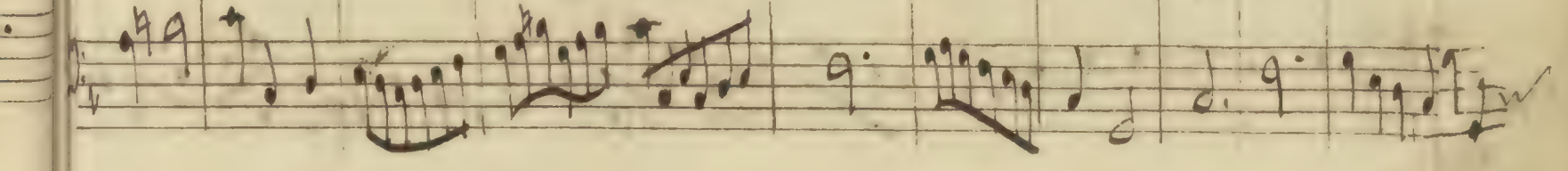
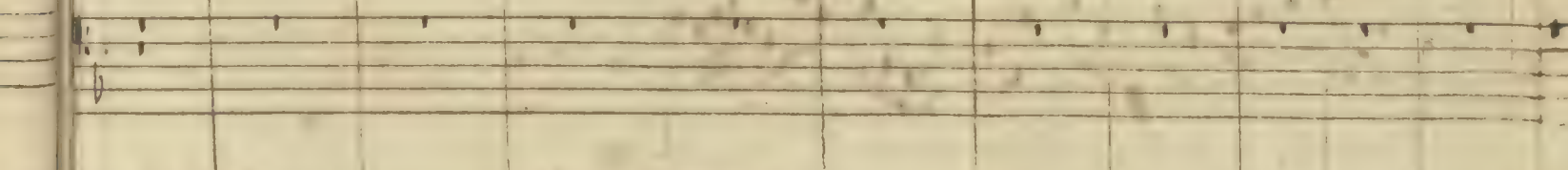


manus clamamus exules

ad te clamamus clamamus exules exules filii



x - - - - - va



4.55 f. 2. 5

Largo

ad te suspi ramus ge mentes & flen tes in hac lacry ma --- rum in hac lacry

ad te suspi ramus ge mentes & flen tes in hac lacry ma rum val.

ad te suspi ramus ge mentes & flen tes in hac lacry ma rum

6

marum val. le

le

lacry marum val. le

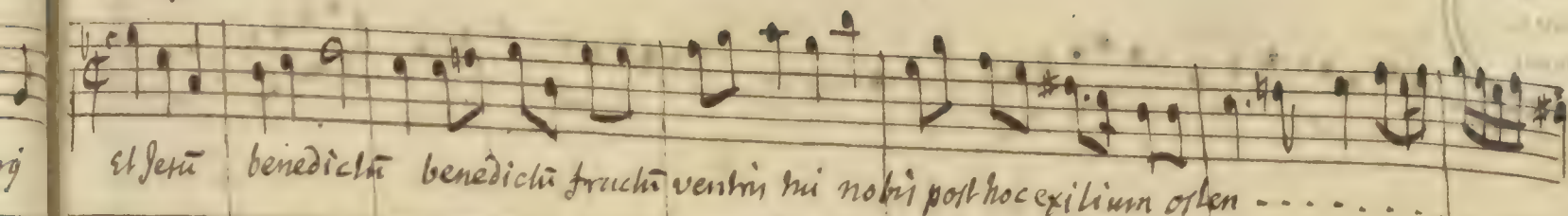
Balaboló

Eia ergo advocata eia ergo advo cata advocata nostra illos tuos mi sericordes oc

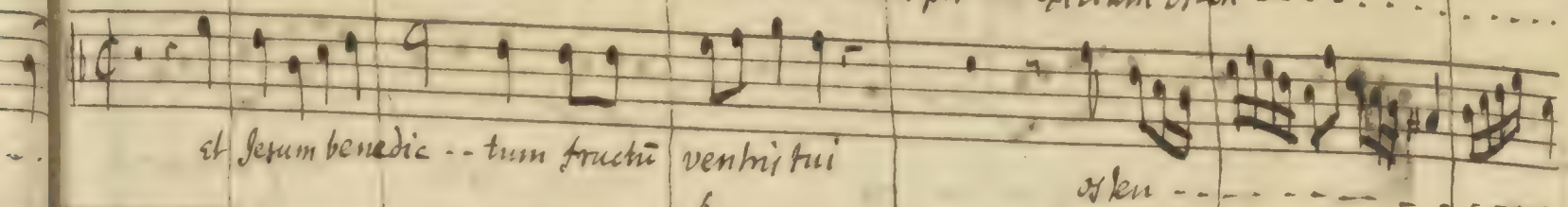
mi sericordes oculos ad nos ad nos con ver ----- te

22. Largo

67

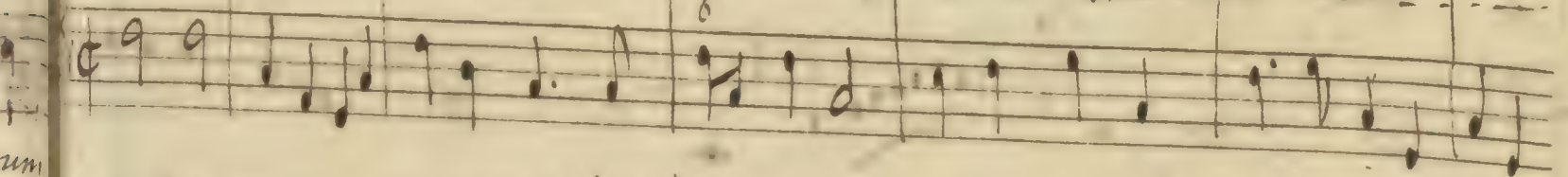


et Jesu benedictu benedictu fructu ventris tui nobis post hoc exilium osten



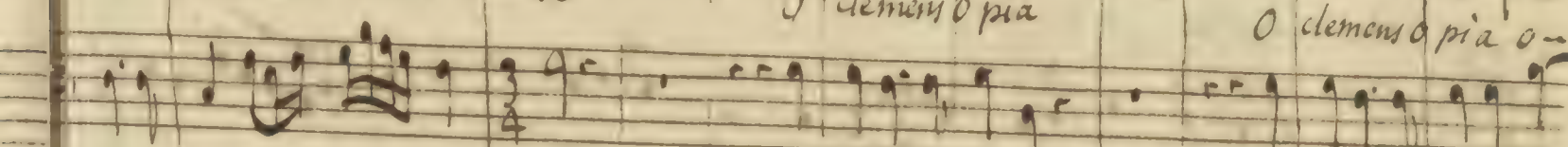
et Jesum benedic - - tum fructu ventris tui

osten



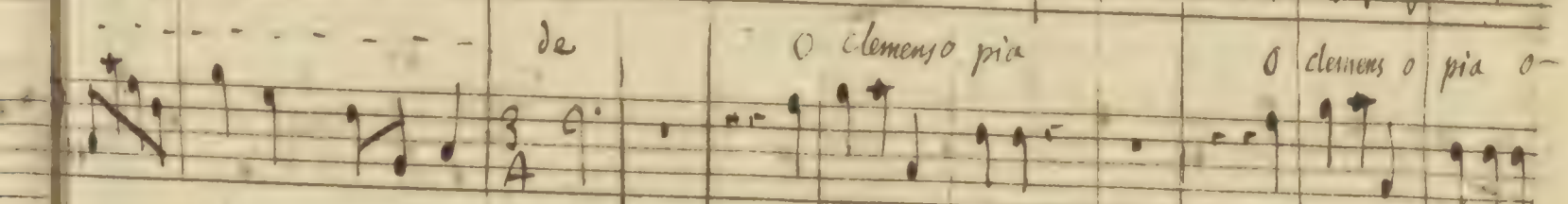
O clemens o pia

O clemens o pia o -



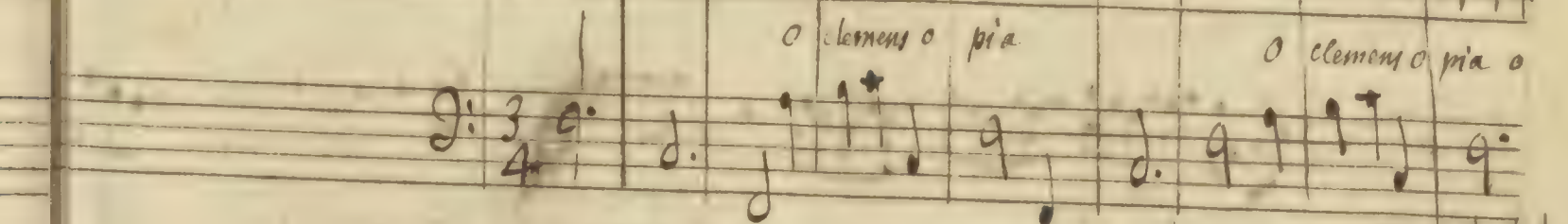
O clemens o pia

O clemens o pia o -



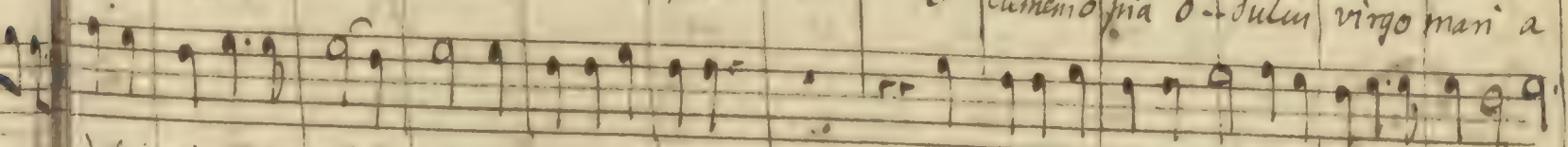
O clemens o pia

O clemens o pia o



dulcis virgo ma ri - - a o clemens o pia

O clemens o pia o - dulcis virgo ma ri - a



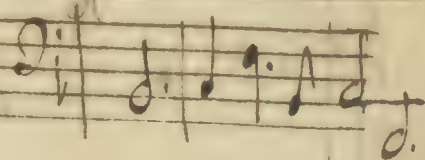
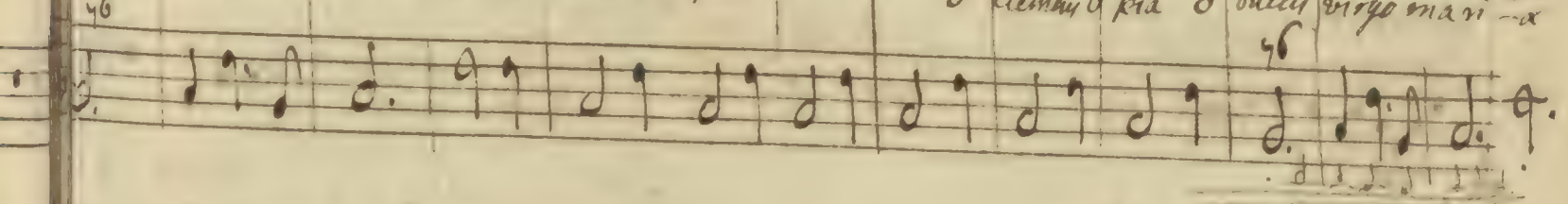
dulcis virgo ma ri - - a o clemens o pia

O clemens o pia O dulcis virgo ma ri - a



dulcis virgo ma ri - - a o clemens o pia

O clemens o pia O dulcis virgo ma ri - a



lato murmure reſona.....te lato murmure re ſo na.....te

tuba ſo no re lato murmure ſo - na te lato murmure re - ſo - na te

Da capo

C. 1. Recit.

Salve Mater Ecclesia erumpere & clama quod tales gloriis emittere parvis in quoniam plausus

exultat calum gaudet tellus jubilat orbis in feſtinitate Sanctiſſimæ Virginis Mariæ

C. 2. allegro

canite Tuba vos omnes cia mate canite tuba vos

omnes clamate in tanta letitia omnes gaude.....te gaude.....

te vos omnes gaudete vos omnes gau de te gaudete

te vos omnes gaudete gaudete

hore sunt laeta omnes

tate jubilant athera omnes ri de te jubilant athera omnes ri de

omnes ride te vos omnes ride te 5: da capo

allegro al... lelu

al... lelu

ja al... leluia al

ia al... lelu-ia

al... lelu-ia

lelu ia al-le-lu-ia

al-le-lu-ia al-le-lu-ia

piano forte

le-lu-ia al-le-lu-ia

andante

Unde liquidi cristalli Unde liquida Chris-

talli prope ra - - - - - te prope ra - - - - -

te labes ani-mae purgate nōm ad ventu aeterni amoris umbra sit an-

liqui erro - - - - - ris antiqui erro - - - - - ris umbra sit antiqui erro - - - - - ris

Semper vivo in aspera pa- - - - - na

Semper vivo in aspera pa- - - - - na et dūm

Chor
e du ris ti ma ca te -
ma ca te -
4#3

na me non ces sat fa ti ga - re me non
na non me ces sat fa ti ga - re
4#3 4#3 7#b 7

ces sat fa ti ga - re me non
non me ces sat fa ti ga - re
8 7

ces sat fa ti ga - re
non me ces sat fa ti ga - re
8 7

et si pane ducant me luci se rence sunt a mare et non a mare et non a

ma re.

Ritornello *semprevivo da capo: a 2 Voc.*

Fortunata anima pia qua in similes accentus prorumpendo de vita, hoste & orbe deriso dig

fil numerat ri in Pa-ra-di-so

allegro

venite venite 1. 1. 1. vos gemma diadema texete cantando 1. plaudete

venite 1. 1. 1. vos gemma diadema texete plaudete 1. 1.



tando vos musica Tuba cantando 1. plaudete cantando vos mus. T. vos musica Tu... bra

tando vos Mus. Tuba plaudete 1. cantando plaudete vos Mus. Tuba vos musica Tu... bra

am calucentes ad astra levate in can... di da mube in can...

... di da mube

venite venite . . . venite vos genia diademata etc cantando 1.

plaudete 1.

plaudete cantando vos musica Tuba cantando 1. 1. plaudete vos Mus. Tuba vos musica Tu... bra

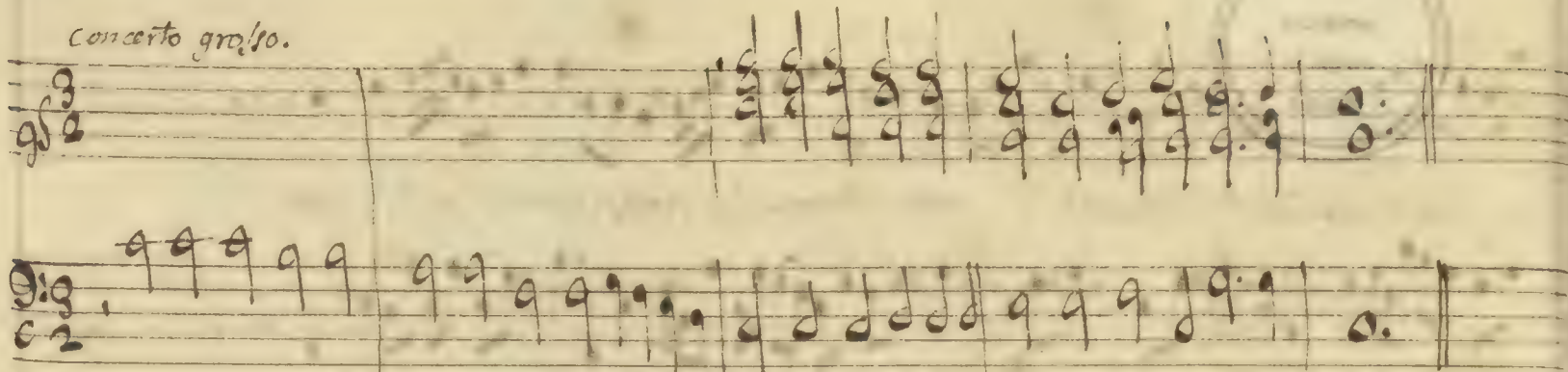
1. cantando vos Mus. Tuba plaudete 1. cantando 1. plaudete vos m

plaudete 1. cantando 1. plaudete vos m

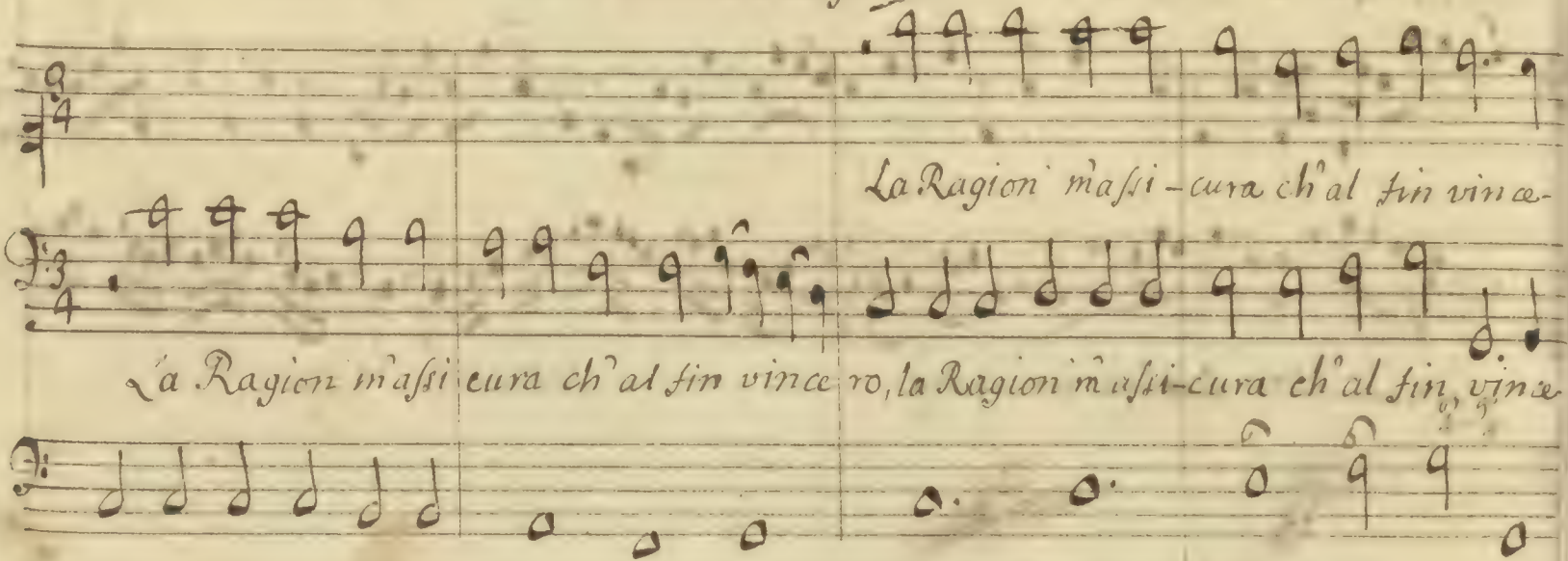
plaudete 1. cantando 1. plaudete vos m

la Ragon m'assicura

Concerto grosso.

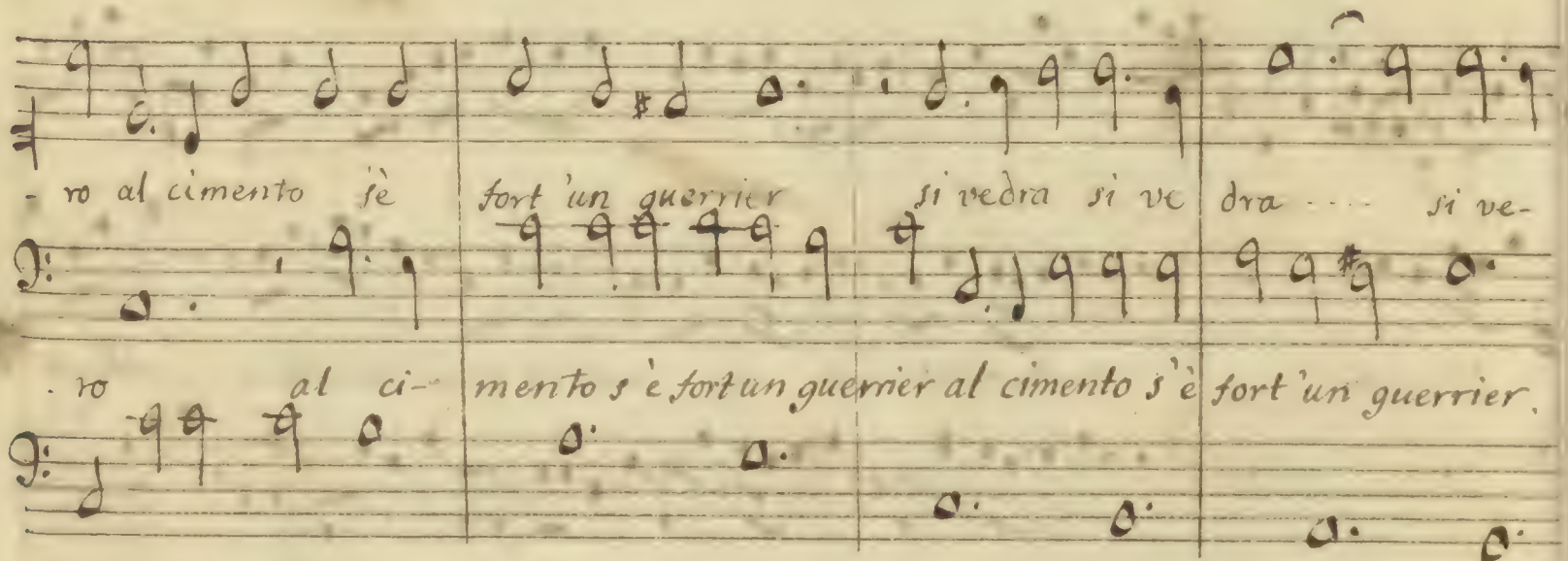


Amore sdegno



La Ragon m'assicura ch'al fin vince.

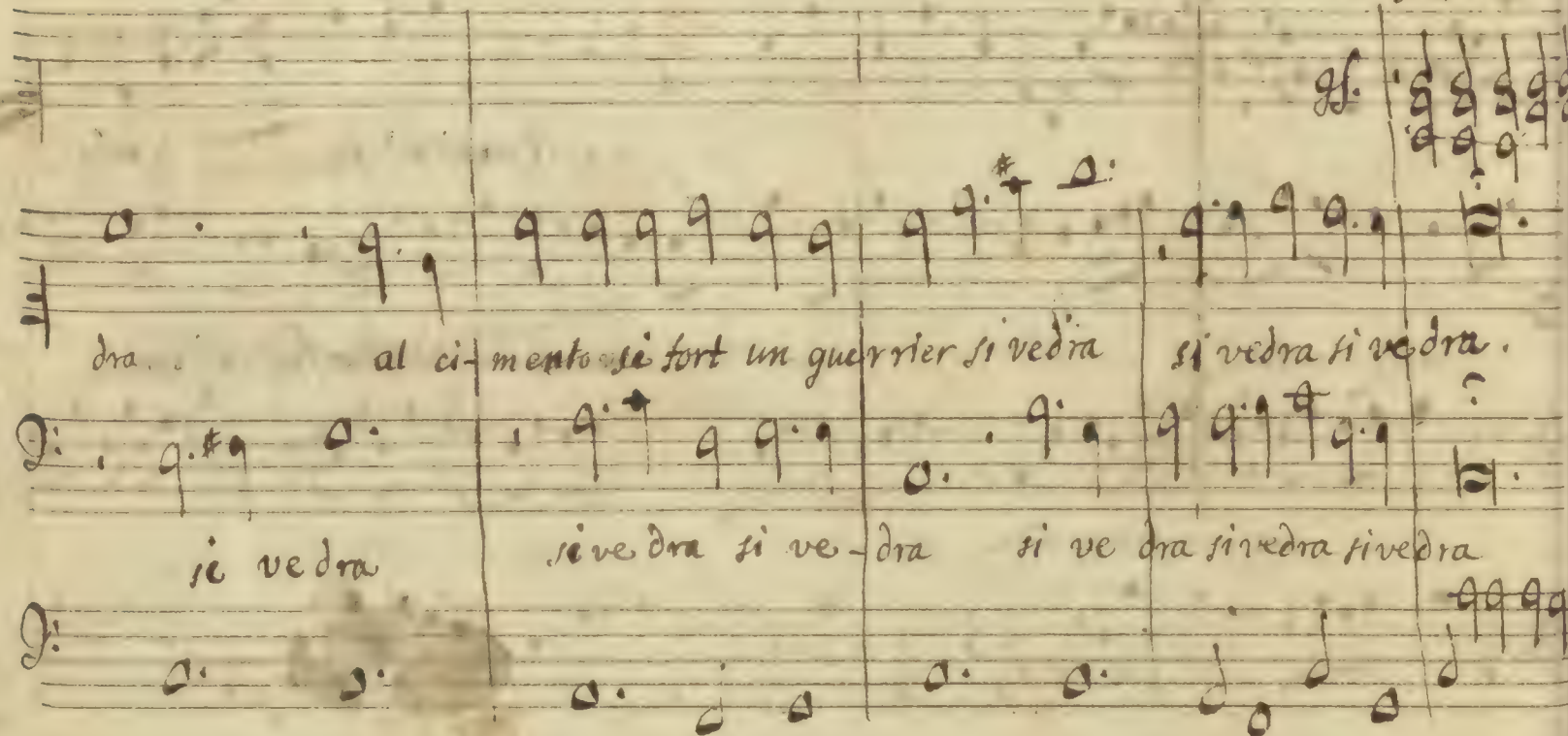
La Ragon m'assicura ch'al fin vince ro, la Ragon m'assicura ch'al fin vince



ro al cimento se fort'un guerrier si vedra si ve dra si ve

ro al ci-mento s'e fort'un guerrier al cimento s'e fort'un guerrier.

Con grosso



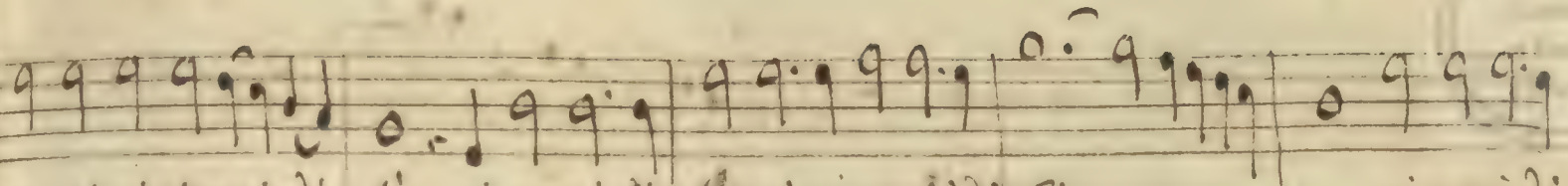
dra al ci-mento si fort'un guerrier si vedra si vedra si vedra.

se vedra si ve dra si ve dra si vedra si vedra

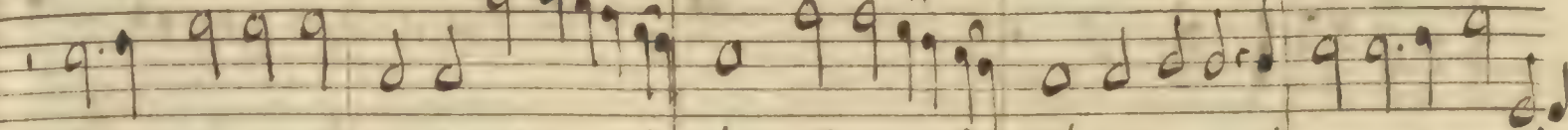
Riso - luto va lore te men za non ha nò nò
 Riso - luto va lore te men za non ha nò nò nò Riso
 nò nò nò nò nò Riso - luto va lore te men za non ha
 luto va lore te men za non ha
 non ha nò nò nò
 lore te men za non ha te men za non ha nò nò nò
 nò nò nò nò nò nò te men za non ha. Io le
 te men za non ha

Handwritten musical score on aged paper, featuring multiple staves with notes and lyrics. The lyrics are in Italian and include phrases like "palmè Jo gl' allori", "Tri onfi' have ro", "Jo le Palmè Jo gl' allori", "Tri onfi' have ro", "di costanza si", and "Ritornello". The notation includes various musical symbols such as clefs, notes, rests, and bar lines.

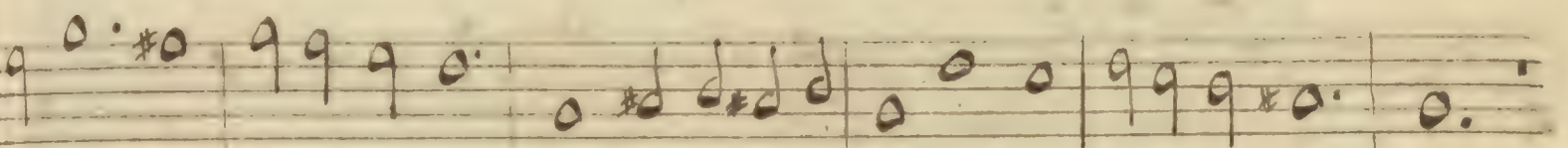
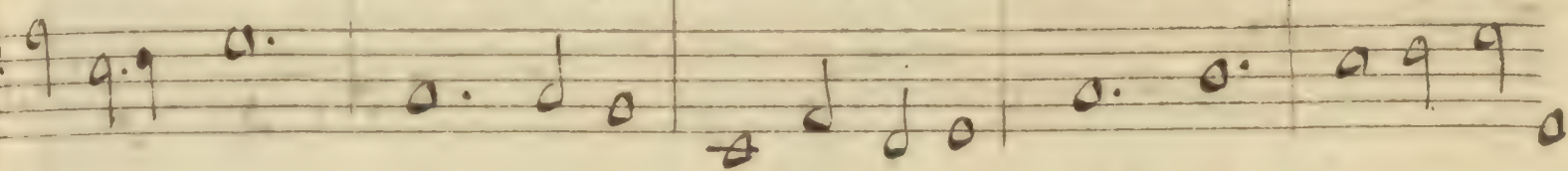
Handwritten musical score on aged paper, featuring multiple staves with notes and lyrics. The lyrics are in Italian and include phrases like "palmè Jo gl' allori", "Tri onfi' have ro", "Jo le Palmè Jo gl' allori", "Tri onfi' have ro", "di costanza si", and "Ritornello". The notation includes various musical symbols such as clefs, notes, rests, and bar lines.



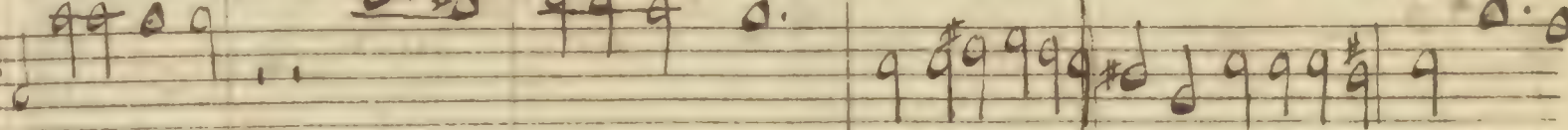
vanti si prega di fè si pregi di pregi si pregi di fè ----- si pregi di



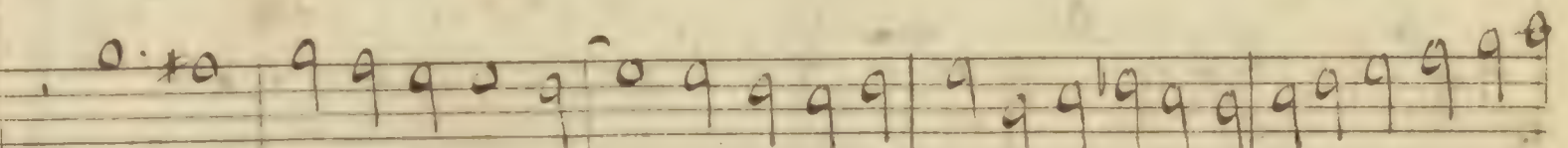
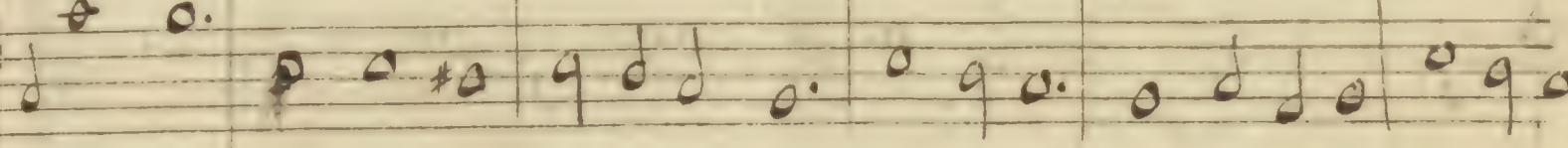
de costanza si vanti si pregi di fè si pregi di fè si pregi si pregi si pregi di



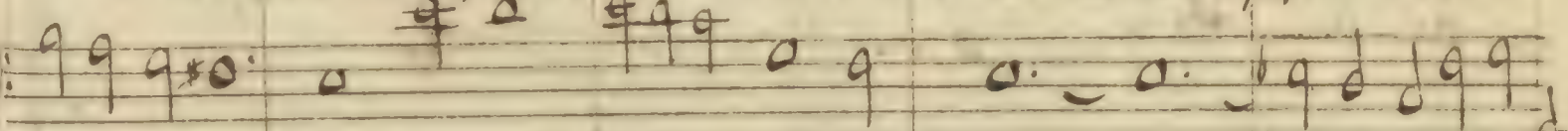
Te chi non trova riposo ne notte ne di chi non trova ri- po- so



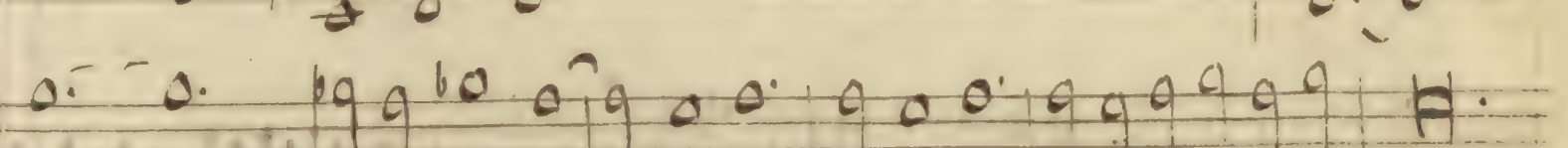
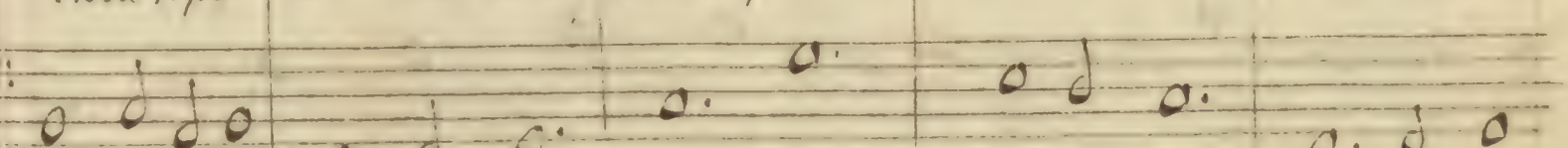
Te chi non trova chi non trova ri po- so chi non trova riposo ne notte ne di chi non



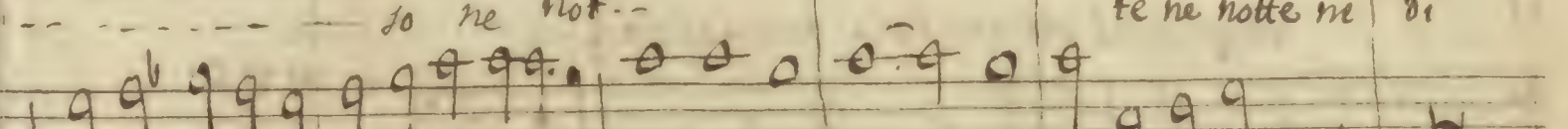
chi non trova riposo ne notte ne di chi non trova riposo



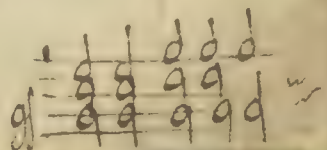
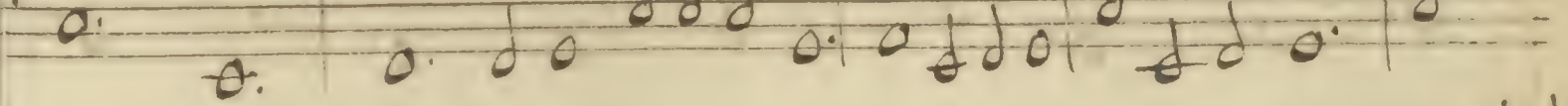
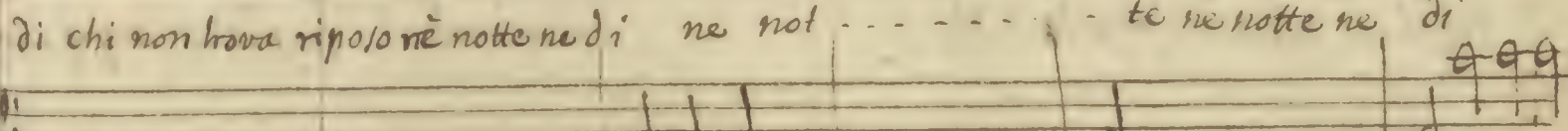
trova riposo chi non trova ri po- so ne notte ne



so ne notte ne te ne notte ne di



di chi non trova riposo ne notte ne di ne notte ne di



che noi sempre bra mando combat - - - - - ter co - si

che noi sempre bra mando combat - - - - -

combat - - - - -

- - - - - ter combat - - - - -

- - - - - ter co si volge-remo alla pugna alla pugna l'in trepido pie

- - - - - ter co si volgeremo alla

volge-remo alla pugna alla pugna alla pugna l'intre - - - - -

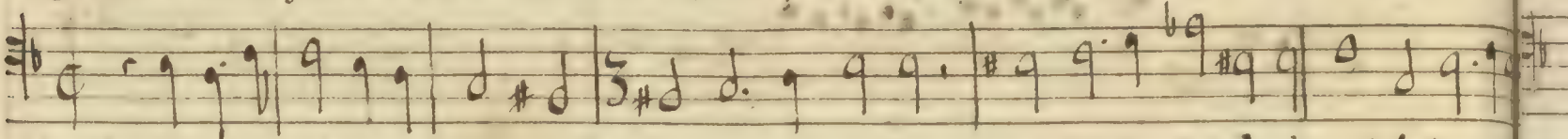
pugna alla pugna l'in trepido Pie volgeremo alla pugna alla pugna alla

...pi do pie volgeremo alla pugna alla pugna lin trepido pie ...
bugna l'intrepido pie l'intre ... pido pie l'intrepido

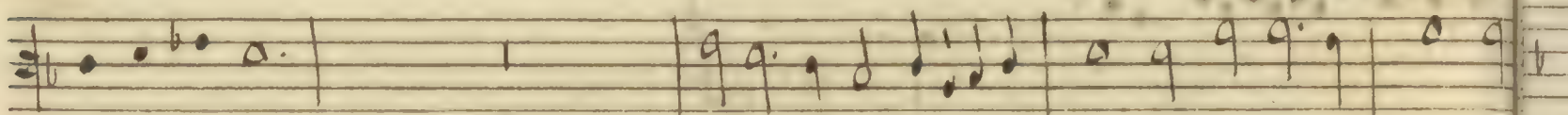
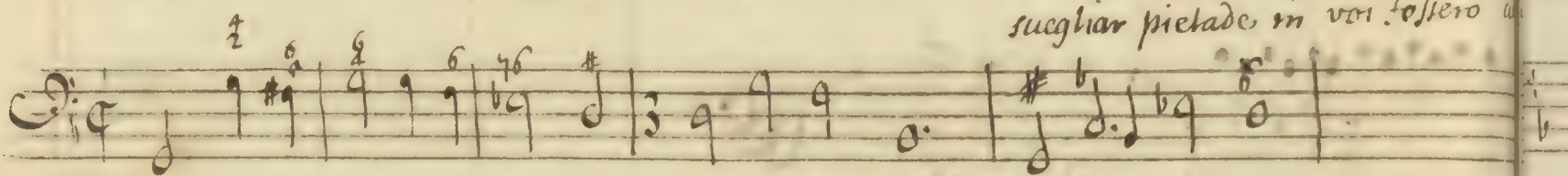
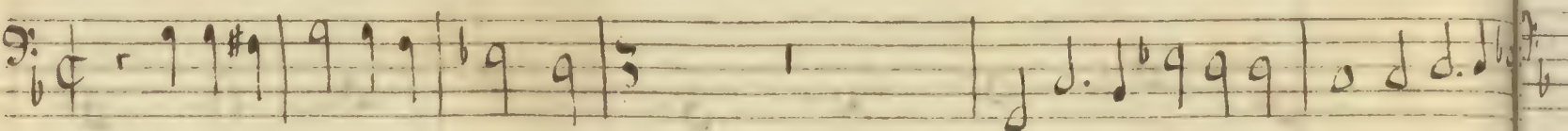
l'intrepido pie .
pie ... l'intrepido pie .
Alessandro Stradella .



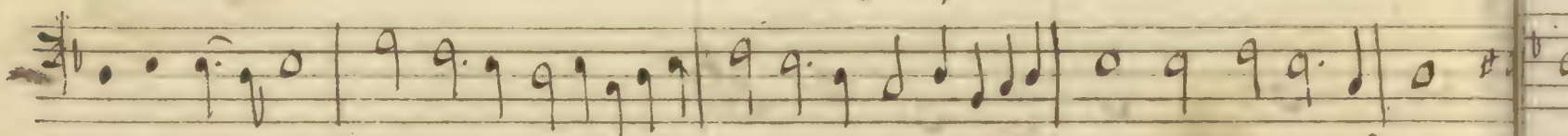
S'è i miei dogliosi ac-centi- suegliar pietade suegliar pietade in voi fossero al-



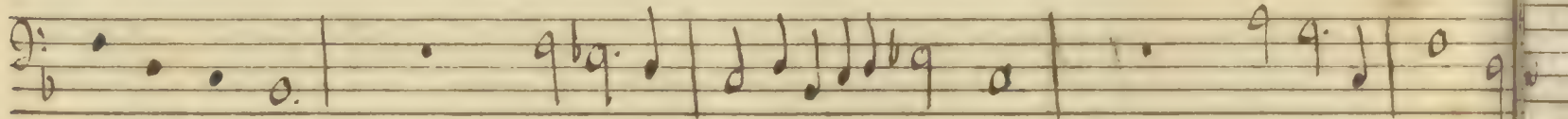
Se' i miei dogliosi accen- ti suegliar pietade suegliar pietade in voi fossero a-



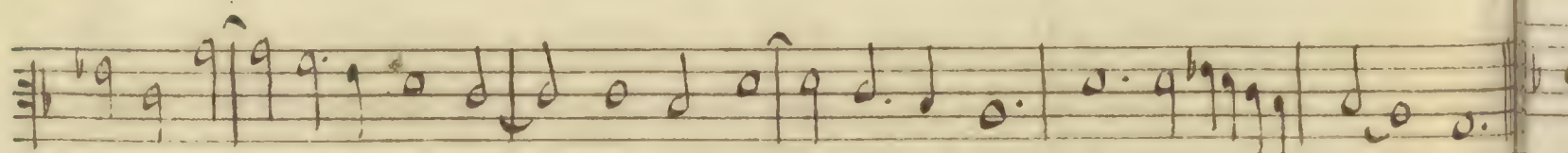
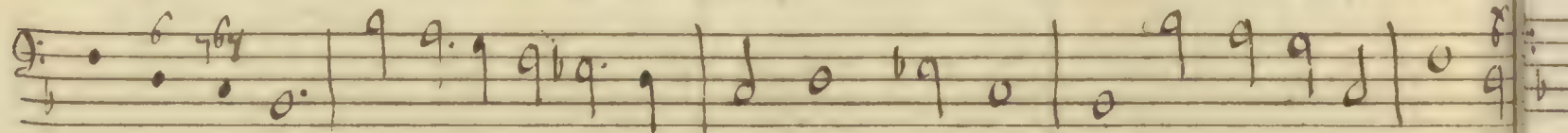
men possenti trarrei sì gran pia- - - cere dal mio do lor re-



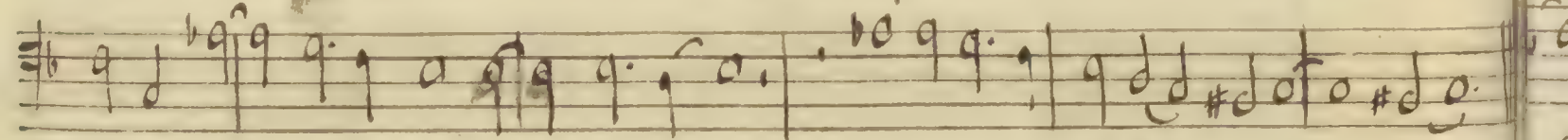
- men possenti trarrei sì gran pia- - - cere sì gran pia- - - cere dal mio do lor che



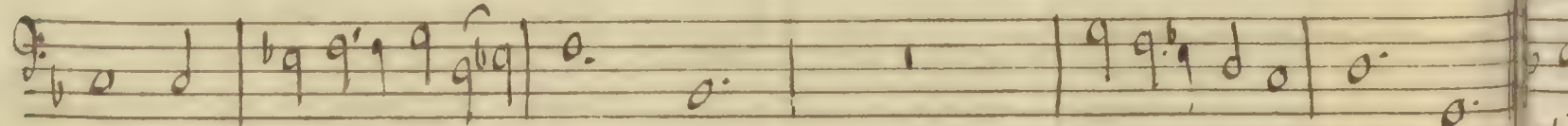
men possenti trarrei sì gran pia- - - cere dal mio do lor che



poi non mi potei do le re non mi potei do - - - - - le - - - re

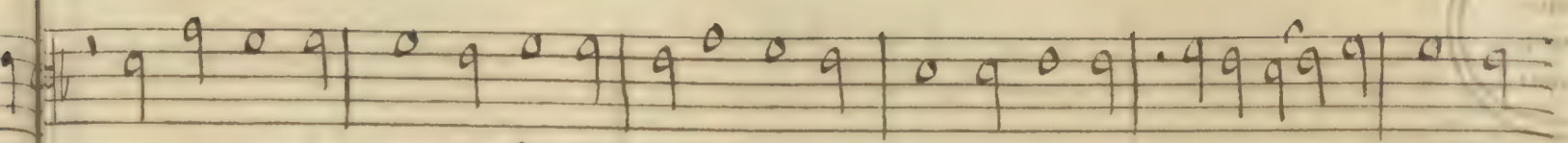


poi non mi potei do - - le - re non mi potei do le - - - - - re

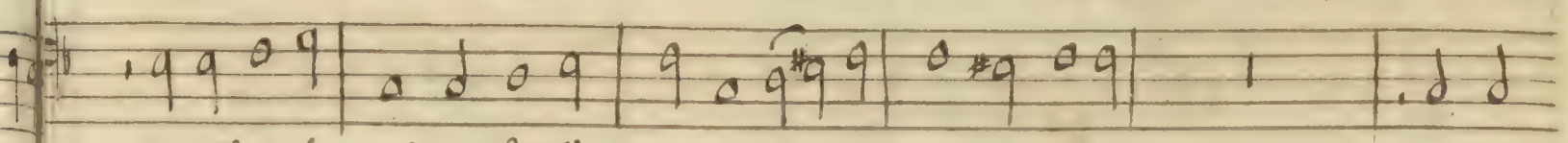


poi non mi potei do - le - - re non mi potei do le - - - re

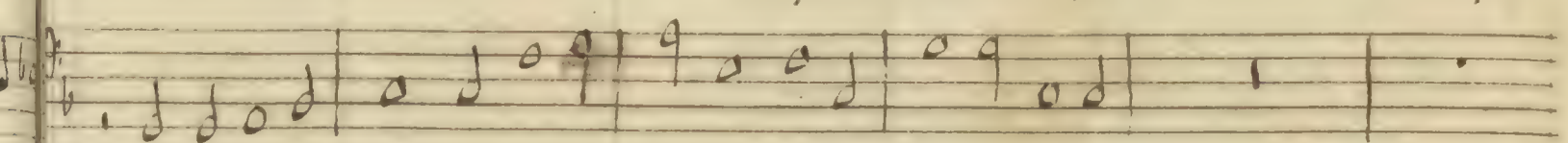




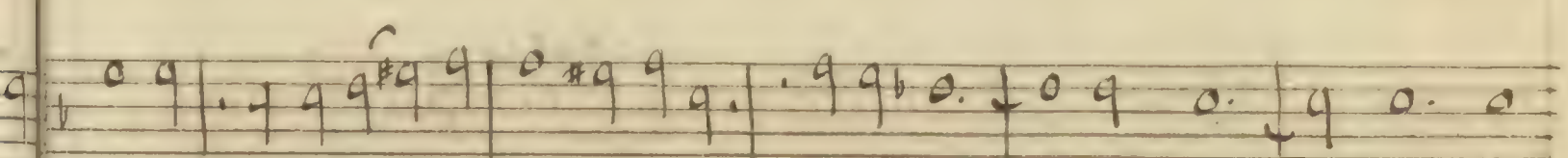
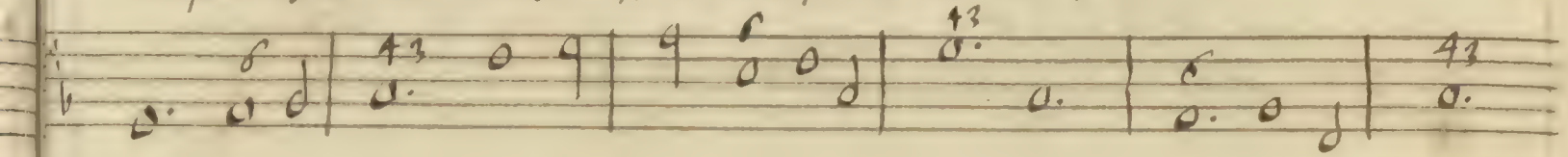
ma più cresce il mio cordoglio perche sempre in van mi doglio perche sempre in van mi



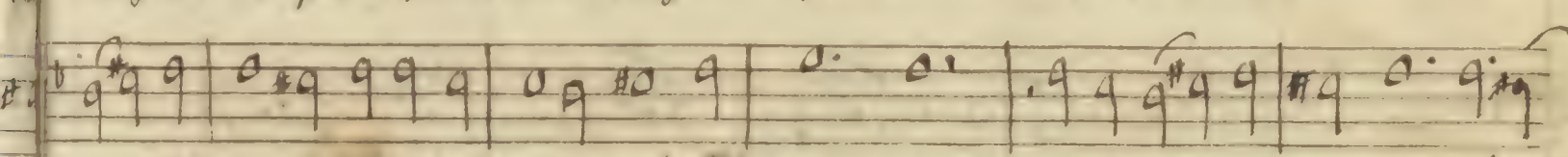
ma più cresce il mio cordoglio perche sempre in van mi doglio ma più



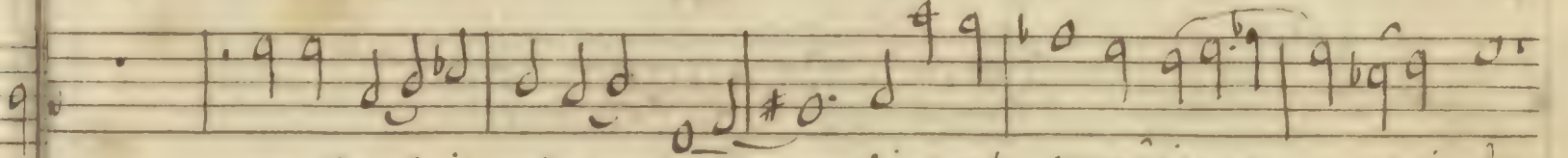
ma più cresce il mio cordoglio perche sempre in van mi doglio



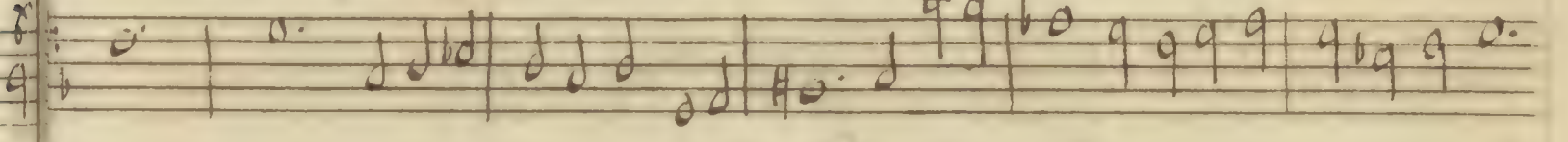
doglio ma più cresce il mio cordoglio perche sem - - pre in van mi doo



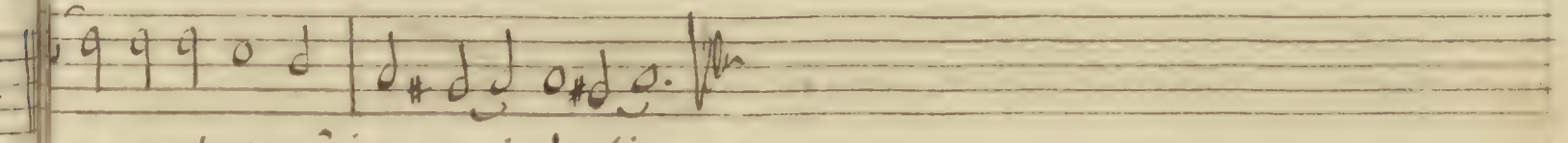
cresce il mio cordoglio il mio cordoglio perche sempre in van mi doglio



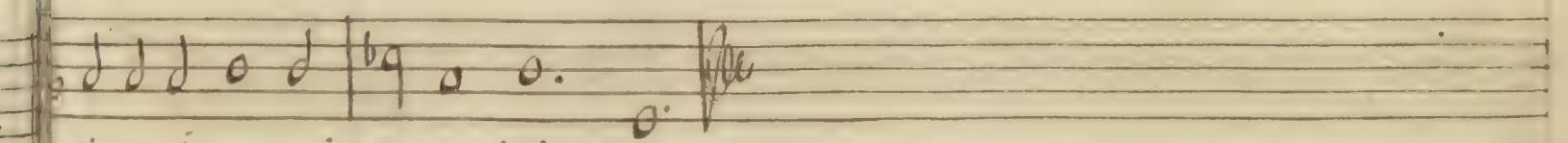
ma più cresce il mio cordoglio perche sempre in van mi do-



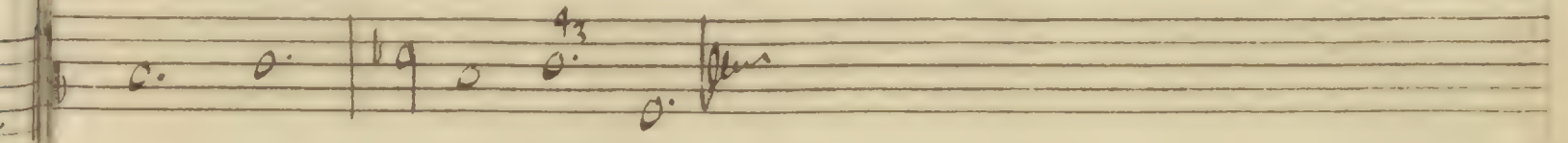
glio perche sempre in van mi do-glio



o perche sempre in van mi doglio



ghio perche sempre in van mi do-glio



à 3

A mante Gi-gante del lido si can vedea Gala-tea con Aci ver-

A mante Gi-gante del lido si can vedea Gala-tea con Aci ver-

A mante Gi-gante del lido si can vedea Gala-tea con Aci ver-

2010 scherzar ----- *sch*

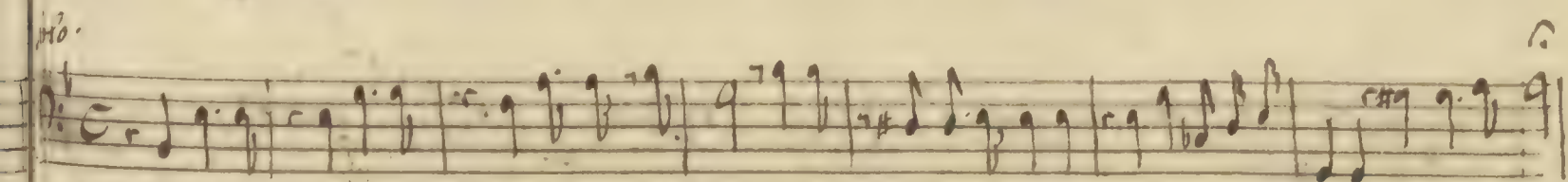
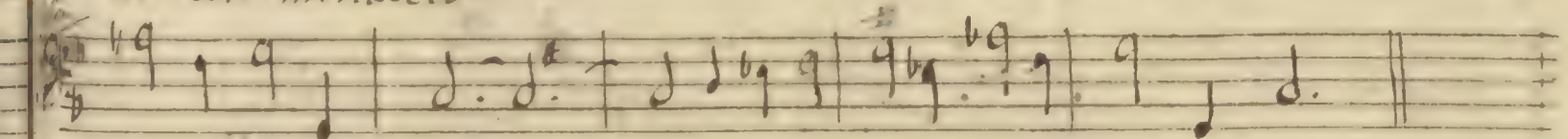
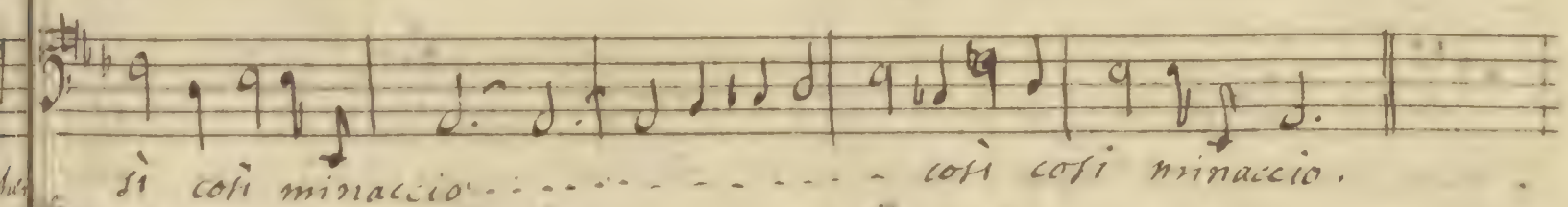
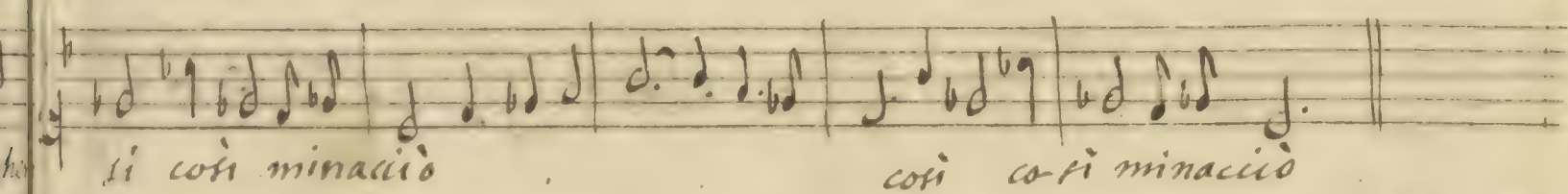
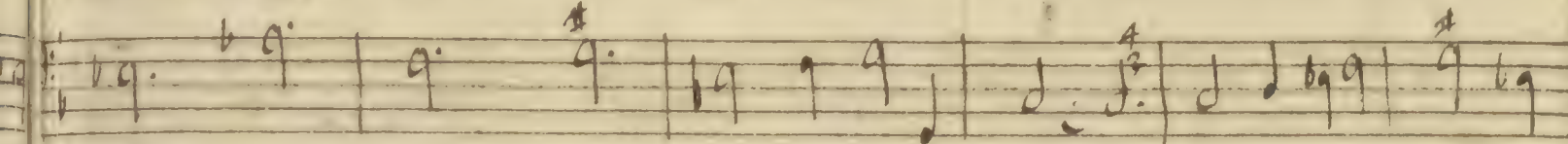
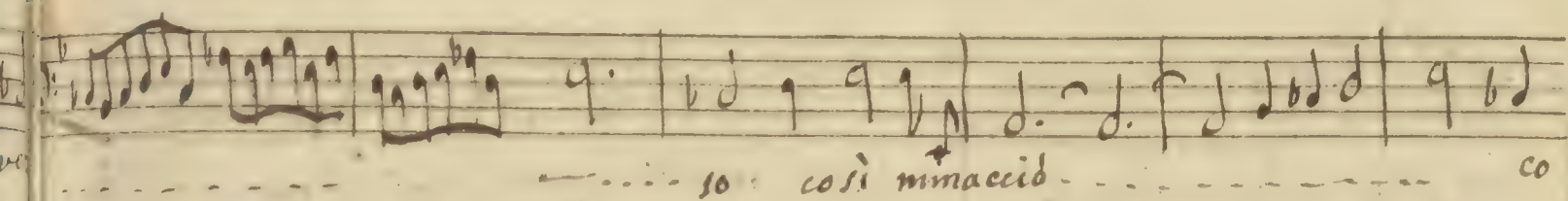
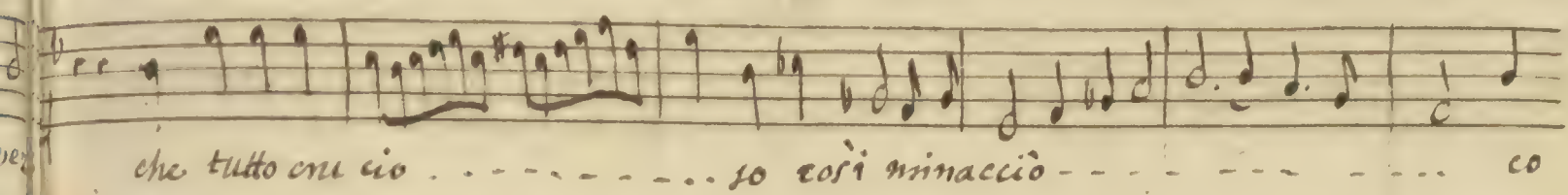
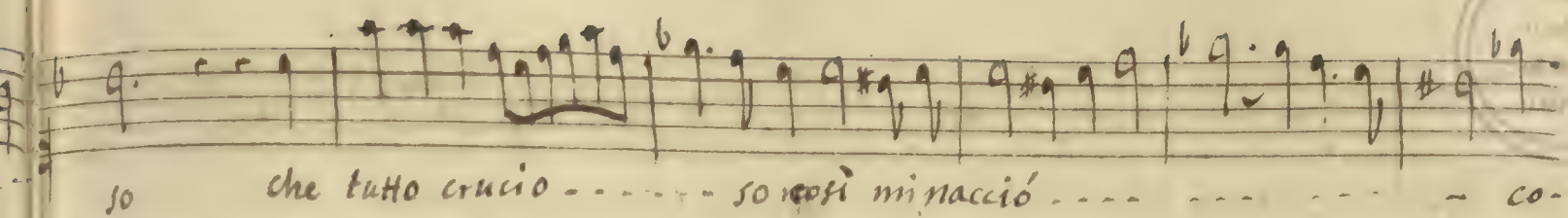
2010 scherzar ----- *sch*

2010 scherzar ----- *sch*

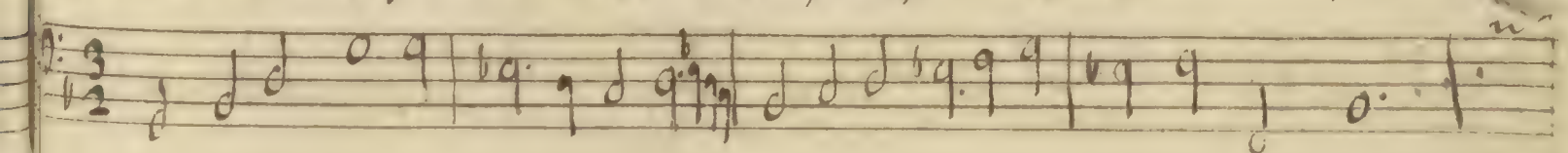
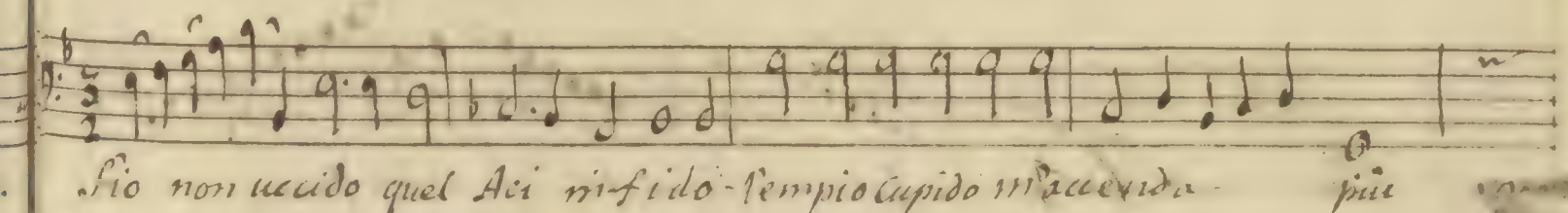
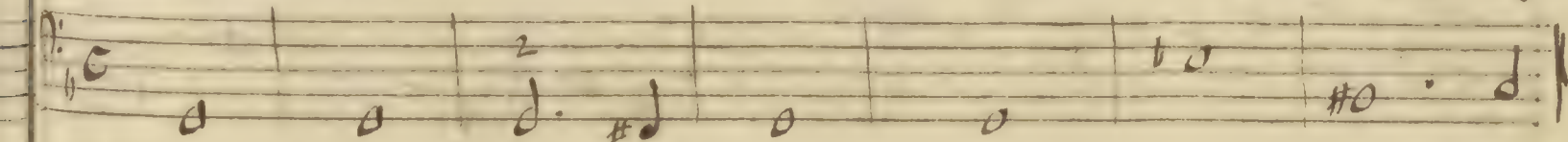
zar di lontan et egli sdegnoso à penà il mirò che tutto crucio ---

zar di lontan et egli sdegnoso à pen' il mirò che tutto crucio --- 10

zar di lontan et egli sdegnoso à penà il mirò che tutto crucia ---



o cielo o mar odi noiosa terra e tu stige profondo il mio girar.



farò ri-solvere farò risolvere quell'aci in polvere se lie... to se lieto... fa

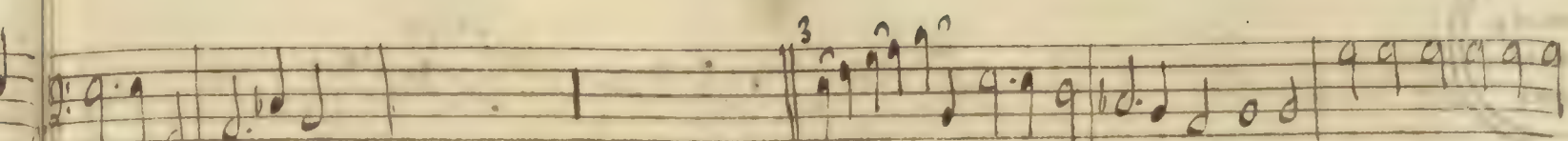
zio non uccido quell'aci infido L'empio cupido m'accenda... più m'accen- - - da m

cen - - - da m'accen - - - da m'accenda più

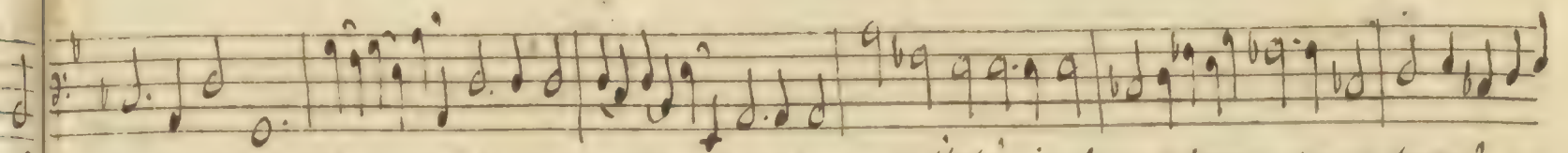
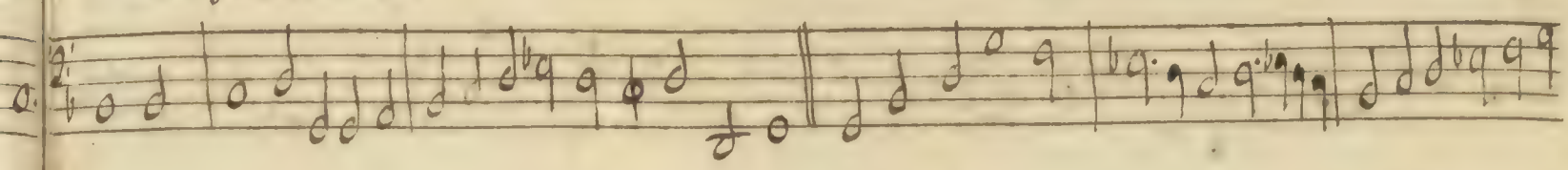
2. S'io non calpesto quell'aci infesto Giove molesto fulmini me farò risolvere farò

olvere quell'aci in polvere se trop... po se troppo ar... di s'io non calpesto quell'aci m

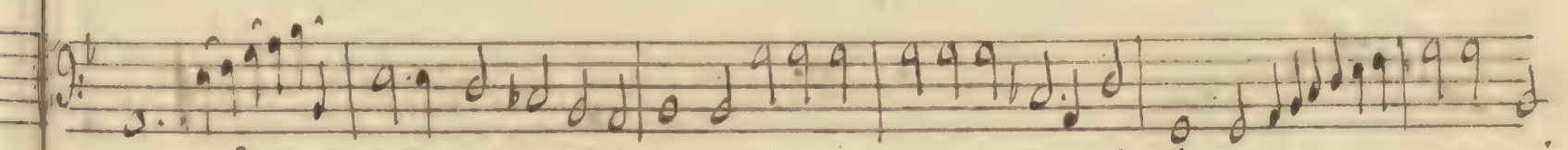
2. festo Giove molesto fulmini me ful - - - mini ful - - - mini ful - - -



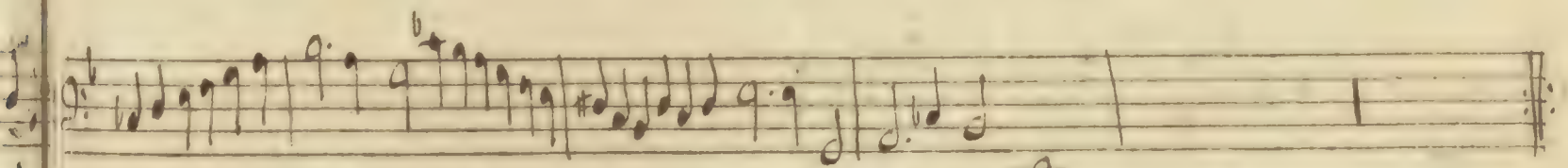
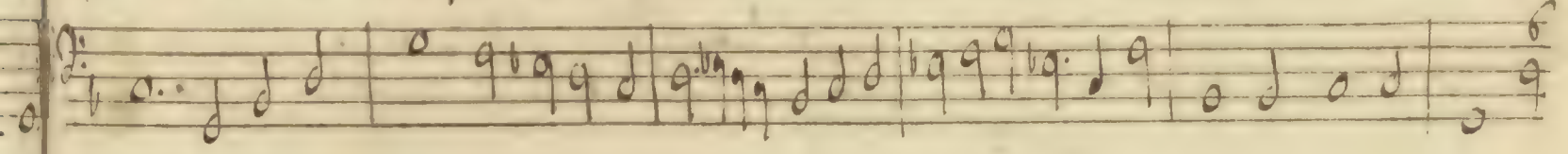
mini fulmini me. E s'io non fero quell'aci altero Giove se vero mi




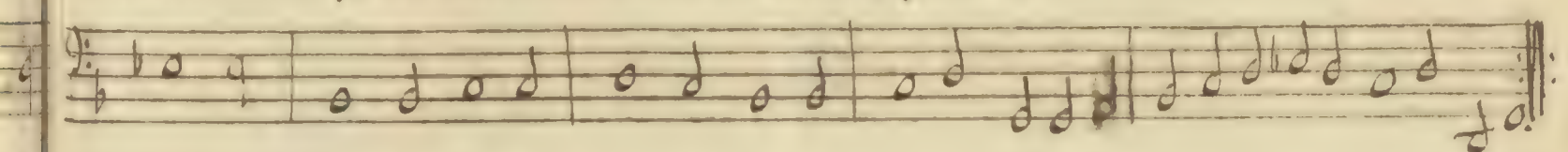
tolga il di farò risolvere quel labro in polvere quell'abito in polvere se trop- po se troppo ar-




di E s'io non fero quell'aci altero Giove se vero mi tolga il di mi tol- - - ga mi



tol- - - - ga mi tol- - - - ga mi tolga il di




Io che cercando lei che mi disanima tei pianger meco i Rotignoli e i me- - - ru-


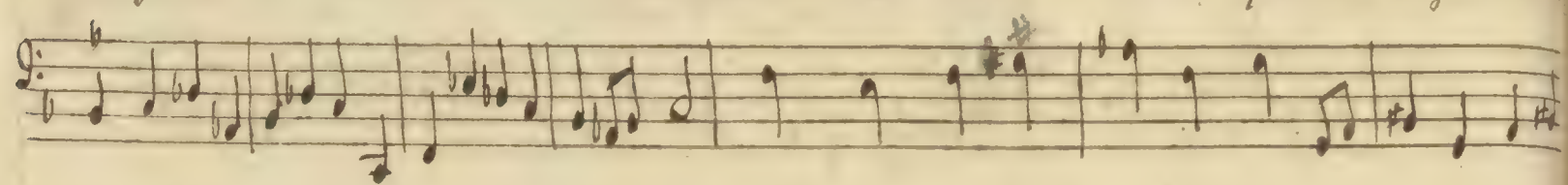


li vuo che del mio rivale in sen- - si queruli vagabonde ver me vagabonda ver me ti dolga si







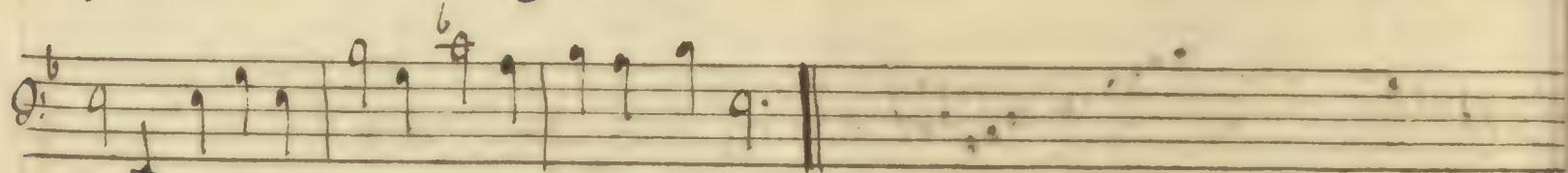
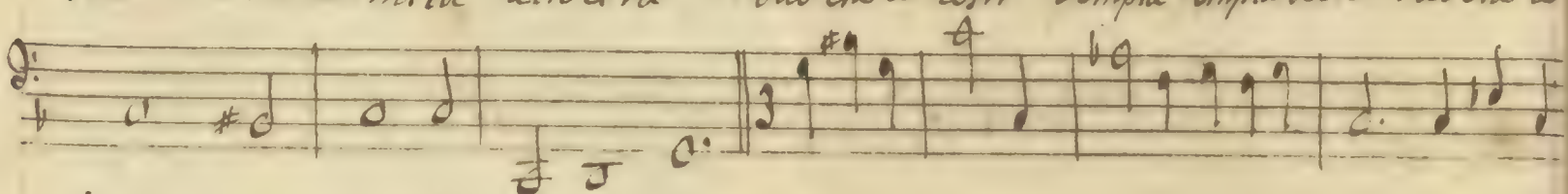
dolga l'a ---- mi - ma vuò che del mio rivale in sen ti quemli vagabondan



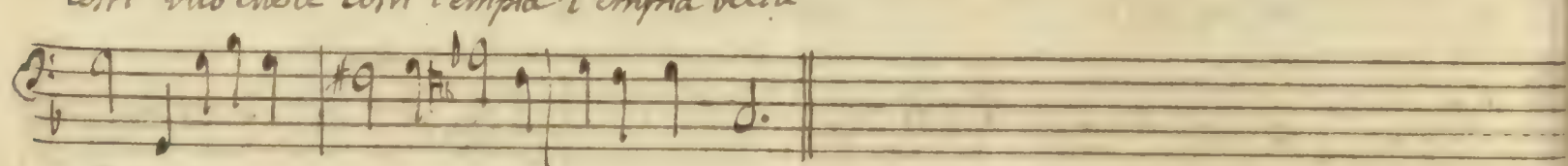
me ti dolga l'a ---- mi - ma - sospiri e gemiti singulti e




fre ---- mita atrocità vuò che le costi l'empia l'empia beltà vuò che le




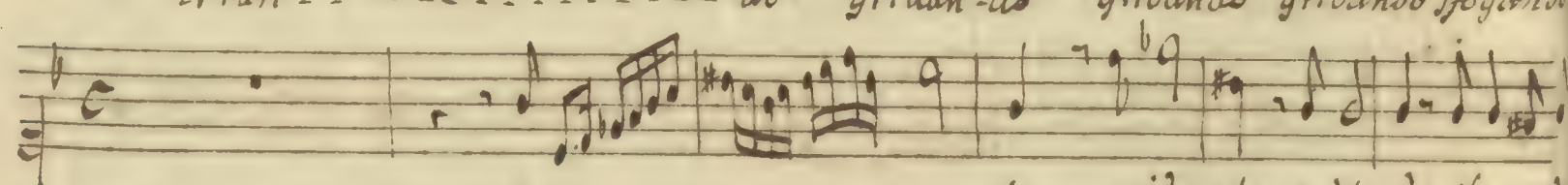
costi vuò che le costi l'empia l'empia beltà



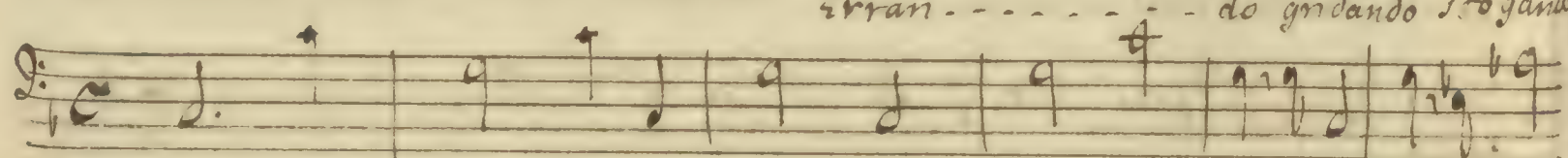
13



erran ---- do gridan-do gridando gridando sfogando



erran ---- do gridando gridando sfogando



zi la vo-----ce la voce fe roce veloce passò, ve

gi la vo-----ce la vo-----ce la voce fe roce veloce passò ve

fi la vo-----ce la voce la vo-----ce fe-roce veloce passò ve

loce passò con baci vivace quell' aci fuggi con baci vivaci quel aci fuggi ~

loce passò con baci vivace quell' aci fuggi con baci vivace quel aci fuggi

loce passò con baci vivaci quell' aci fuggi con baci vivaci quel aci fuggi.

i Poli fe-----mo nel duolex tre-----mo e Poli fe mo nel duolex

i Poli fe-----mo nel duolex tre-----mo i poli fe--fe.

i Poli fe--mo nel duolex tre-----mo i Poli fe mo

piano *forte*

re - - - - - mo fug gito scher-mi-to restò schermi-to restò fuggito

mo nel duolex tre mo tra dilo schermi-to restò schermi-to restò tra-

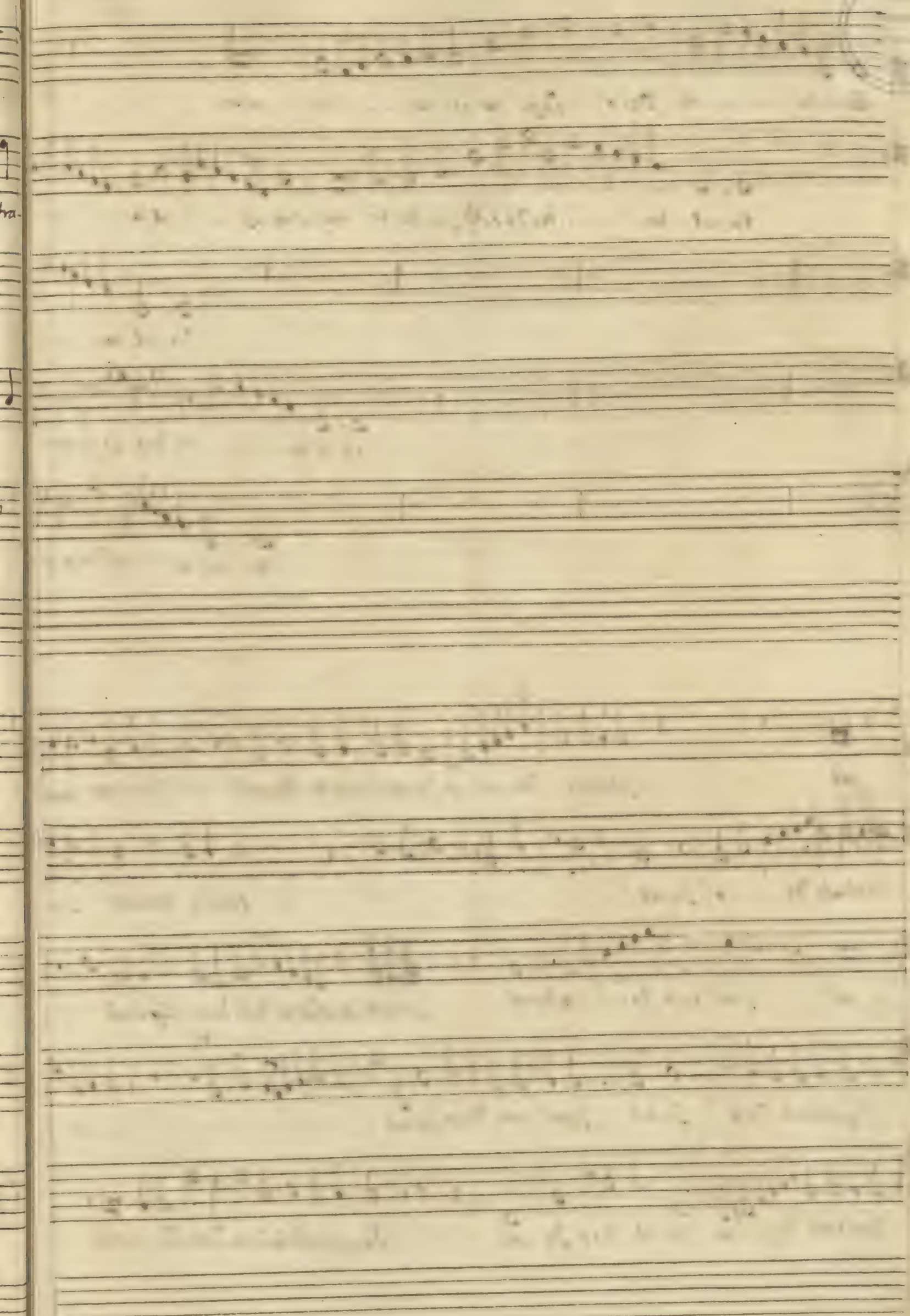
nel duolex tre - mo schermi-to restò schermi-to restò

43

schermi-to restò fuggito schermi-to restò schermi-to restò.

dilo schermi-to restò tra dilo schermi-to restò schermi-to restò

schermi-to restò schermi-to restò schermi-to restò



Exulta te De-o adju-to-ri no-..... sho

ex-ul-la te De-o Ad-ju-to-ri no-sho ex..... ul-la.....

Ex-ul-la.....

exul la -te De-o adju-to-ri no-sho

ex-ul-la...te De-o a

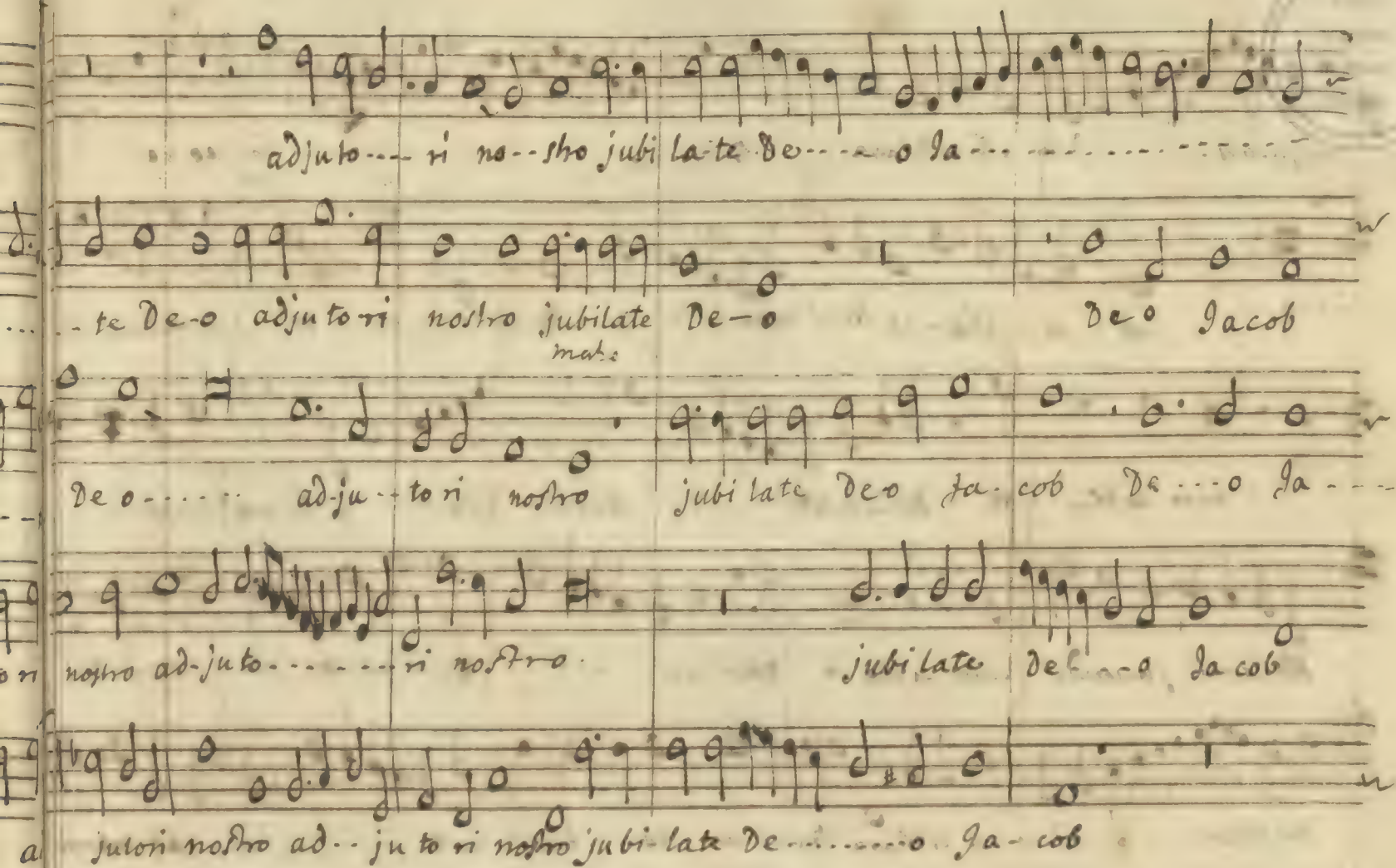
cob jubilate De..... o Jacob sumite P'salmũ & date Tympanũ sumi

Jubilate De..... o Jacob sumite P'salmũ sumi

cob jubi late De-... o Jacob sumite P'salmũ & date date Tympanũ

jubilate De-o Jacob jubi late De-o Jacob sumite P'salmũ

Jubilate De- o Jacob De-o Ja-cob Jubilate P'salmũ & date Tympanũ



adju-to-ri no-stra ju-bi-la-te De-o Ja-
 te De-o adju-to-ri no-stra ju-bi-la-te De-o De-o Jacob
 De-o adju-to-ri no-stra ju-bi-la-te De-o Ja-cob De-o Ja-
 no-stra adju-to-ri no-stra ju-bi-la-te De-o Ja-cob
 adju-to-ri no-stra adju-to-ri no-stra ju-bi-la-te De-o Ja-cob



Palmis & date Tympanum Tympanum Psalterium jucun-dū cū cithara Psalteri
 Palmis & date Tympanum & date Tympanum Psalterium jucundū Psalterium ju-cundū cū cithara
 sumite Psalmi & date Tympanum Psalterium jucun-dū cū cithara
 Palmis & date Tympanum date Tympanum Psalterium jucun-dū cū ci-thara
 Psalterium jucun-dū cū cithara Psalteri-

um juncun - - - - dum cū cithara Buccinate - - - - in neo me - - - -

cū ci - tha - ra Buccinate - - - - Buc - ci - na - te in neo me - ni a

cum citha ra Buccinate - - - - Bucci - na - - - - te in neo memi - a

Psalleriū jucundū cum cithara Buccinate - - - - Buccina - te in neo - memi a

um juncun - - - - dum cū cithara Buccina - ta Buccinate - - - - in neo - memi a

in signi die solenni ta - - - - li vestra in signi die solenni ta - - - - li vest - - - -

in signi die solenni latu vestra in signi die solenni latu vest - - - -

solenni latu vest - - - - in signi die solenni ta - - - - li vest - - - -

latu vest - - - - solenni latu vest - - - - in signi die solenni ta - - - - li vest - - - -

solenni latu vest - - - - in signi die solenni ta li vest - - - -

Supra A
Tuba tu - - - ba tu - - - - - ba in signi di - - - - - e in signi di e

For chi
tu - - ba tu - - - - - ba tu - - ba tu - - ba in signi di e in signi di e - - -

For
- - - ba tu - - ba tu - - - - - ba in signi di - e in signi di e

Tu - - - ba tu - - ba Tu - - ba Tu ba in signi di - e *solenni*

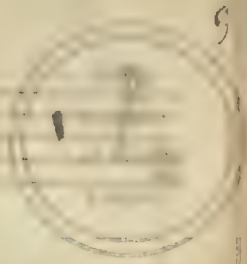
Tuba ba tu - - - ba - - - Tu - ba tu - - - ba in signi di - e *lo*

Handwritten musical notation on a page with ten staves. The notation is written in ink and includes various notes, rests, and a circular stamp in the upper right corner. The paper is aged and yellowed.

The notation is organized into five systems, each consisting of two staves. The first system contains a circular stamp in the upper right corner. The second system contains a large, faint, handwritten word, possibly "Allegro", in the center. The third system contains a large, faint, handwritten word, possibly "Andante", in the center. The fourth system contains a large, faint, handwritten word, possibly "Moderato", in the center. The fifth system contains a large, faint, handwritten word, possibly "Adagio", in the center.

Tronchi si

9



Tronchi si pensir'ill vuo- lo

Sciologia si pensiri' il duo-

Sciologia si sospiri' il duo- lo

Sciologia si sospiri' il duo- lo

che piu non vin chi splendano lon-

non piovan piu non scendono de gl occhi miei la lagrime

tan miei stell' a mabili che piu non vin chi splendano lontan mie stell' a mabili

che piu non vin chi splendano lontan mie stell' a mabili

B
4

son cessate la mia pene son spariti i miei martiri

Tornato è il mio bene venuto è il mio sole

tor

B
4

Venuto è il mio sole son cessate la mia pene son spariti i miei martiri

na to è il mio bene son cessate la mia pene son spariti i miei martiri son sp

son spariti i miei martiri

pensieri tronchi si

ritai i miei martiri sospiri fermisi fermisi 'el duolo

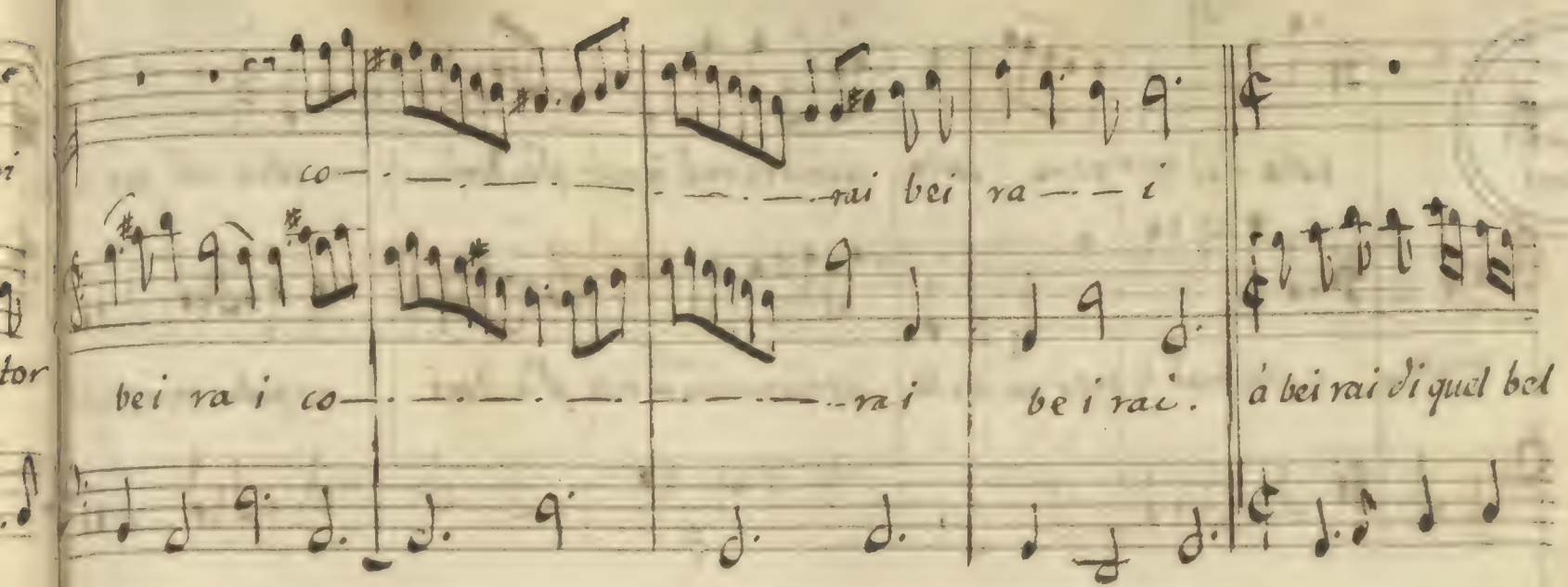
tronchisi il volo su su mio core su su che fate

La - scia il do lo - ri

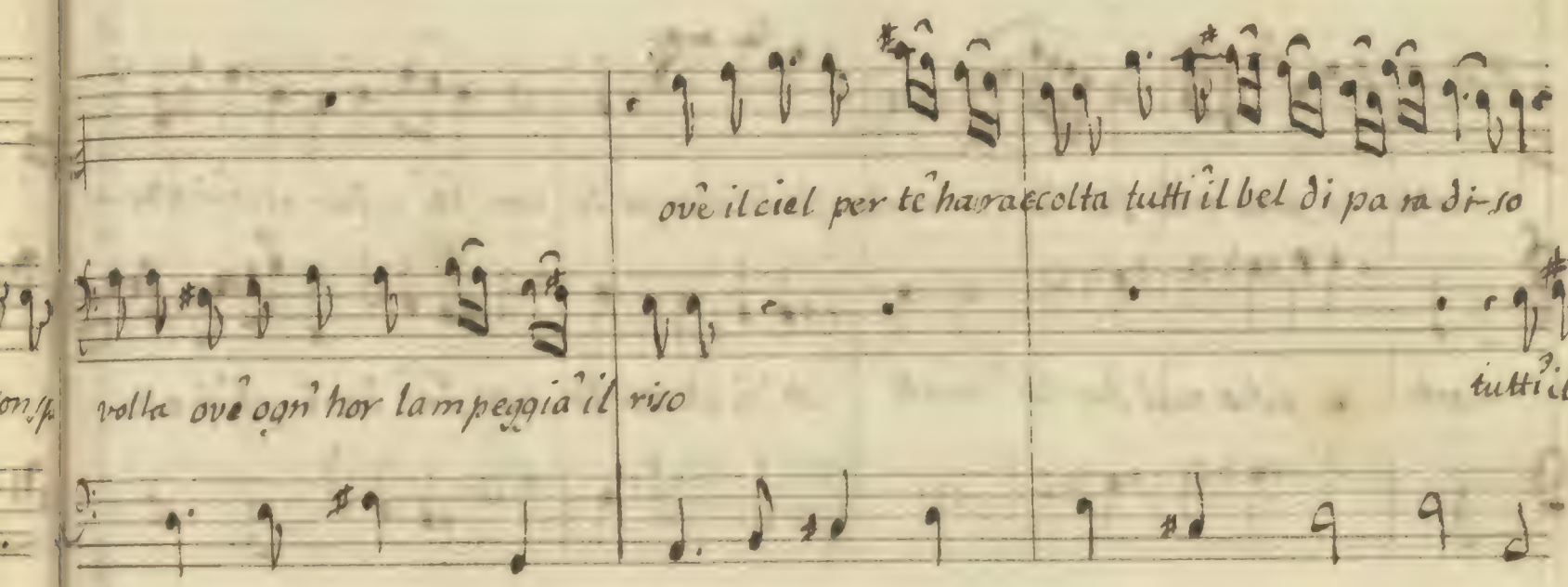
su su mio core su su che fate

co - ria

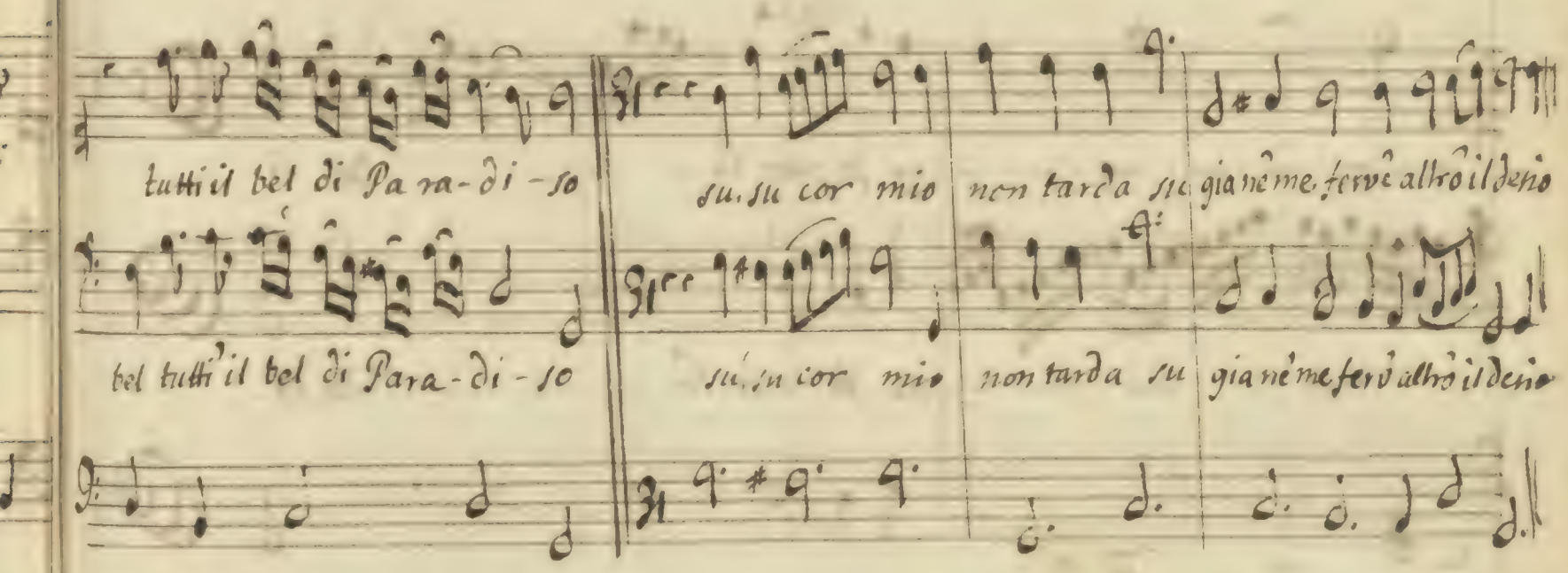
31



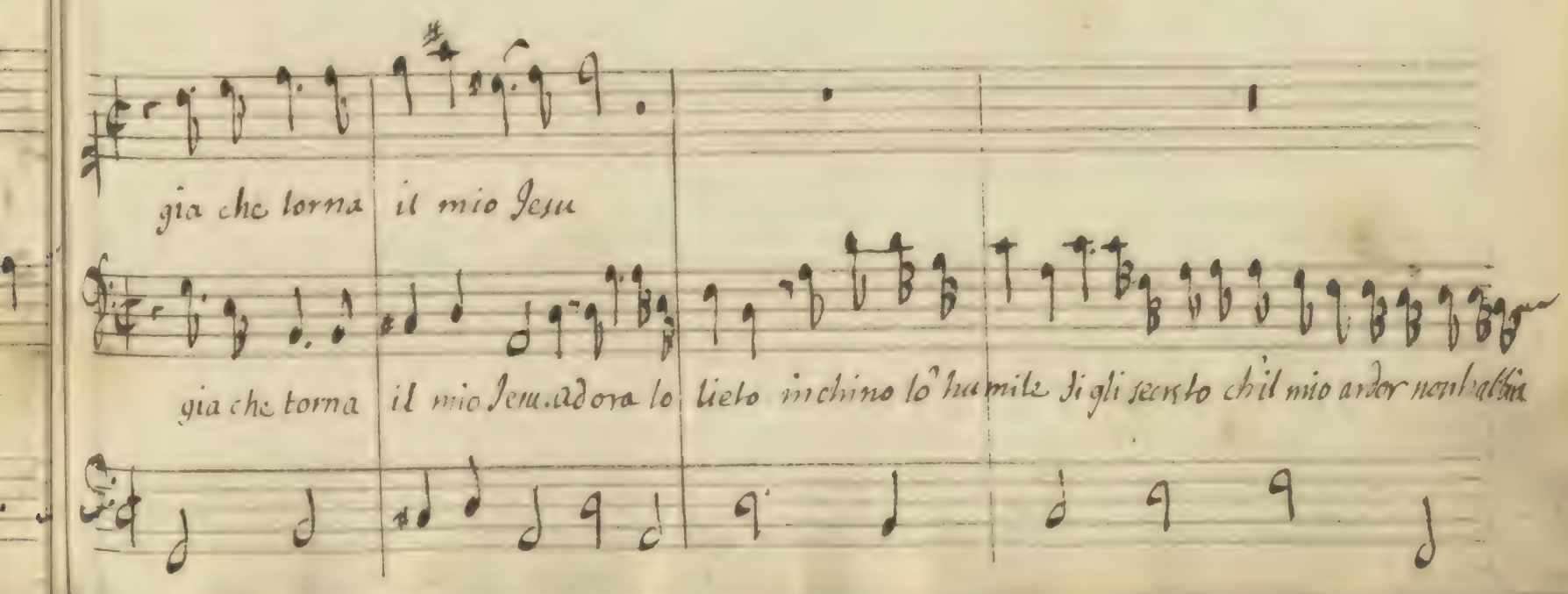
co- - - - -rai bei ra - - - i
bei ra i co- - - - -rai bei rai. à bei rai di quel bel



ovè il ciel per tè hara ecolta tutti il bel di pa ra di so
rolla ovè ogn' hor lampeggia il riso tutti il



tutti il bel di Pa ra-di-so su, su cor mio non tarda su gia nè me, ferve altro il denio
bel tutti il bel di Para-di-so su, su cor mio non tarda su gia nè me, ferve altro il denio



gia che torna il mio Jesu
gia che torna il mio Jesu, adora lo lieto inchino lo' humile di gli sento ch' il mio ardor non ha via

e che mai tem pona sorte scemeranno in me gl'ardori ne potra mai far la

 vie e che mai tempo ne sorte scemeranno in me gl'ardori ne potra mai far la

morte ne potra mai far la morte ch'in eterno so non la - do - ri ch'ini eter -

 morte ne potra mai far la morte ch'in eterno so non la - dori ch'ini eter -

no so non la - do - ri

 no so non la do. ri.

far l. che fate che fate Ah! voi vi perdetes se forse credete de star mai pieta-

i farl. Sospiri che fate Ah! voi vi perdetes se forse credete de star mai pieta

Ah! voi vi perdetes se forse credete de star mai pieta

te de star — — — — — mai pie la — te sospiri

te de star — — — — — mai pie la te che fate

te de star — — — — — mai pie la — te

Sice che fa — te sospi — re che fa — — te Quel'empia ch'a doro s'io peno s'io moro s'io

che fa — te sospi — re che fa — — te Quel'empia ch'a doro s'io peno s'io mo-ro

Sospiri che fa — te sospi ri che fa — te Quel'empia ch'a doro s'io peno s'io moro

Dici che fa — te sospi ri che fa — te

(Sospiri che fanno)

peno s'io moro nel cuor nel sen — te ritor nate sospiri ritor nate sospiri al cor dole

s'io peno s'io moro nel cuor nel sen — te al cor dole

s'io peno s'io moro nel cuor nel sen — te ritor nate sospiri ritor nate sospiri al cor dole

te al cor do — len — te ritor nate sospiri ritor nate sospiri al cor do —

te al cor do — len — te ritor nate sospiri ritor nate sospiri al cor do — len —

te al cor do — len — te ritor nate sospiri ritor nate sospiri al cor do — len —

te al cor do — len — te ritor nate sospiri ritor nate sospiri al cor do — len —

te al cor do — len — te ritor nate sospiri ritor nate sospiri al cor do — len —

te al cor do — len — te ritor nate sospiri ritor nate sospiri al cor do — len —

te al cor do — len — te ritor nate sospiri ritor nate sospiri al cor do — len —

te al cor do — len — te ritor nate sospiri ritor nate sospiri al cor do — len —

te al cor do — len — te ritor nate sospiri ritor nate sospiri al cor do — len —

cor do
cor do
cor do

o languisco e tu non senti Filli mia questi sospiri tu non

o languisco e tu non senti Filli mia questi sospiri

43

cor do

mi ri queste lagrime correnti tu non mi-ri

tu non mi ri queste lagrime correnti tu non

43

cor do

queste lagrime queste la... grime correnti e queste la... grime

mi-ri queste lagrime queste lagrime correnti queste lagrime queste lagrime

43

cor do

correnti gli occhi miei sel han vaghez...za di mirar la tua bellez...za

correnti di mirar la tua

43

di mirar la tua bellez - a ma sorte' acerba e dispietato' amore

bellez - a la tua bellez - za ma sorte' acerba e dispietato' amore

vuol che piangano gl'occhi e gema il co - re vuol che piangano gl'occhi e gema


vuol che piangano gl'occhi e gema e gema

co - re ma sorte' acerba e dispietato' amore vuol che piangano gl'occhi e gema

co - re ma sorte' acerba e dispietato' amore vuol che piangano

co - re e gema il co - re vuol che piangano gl'occhi

gl'occhi e gema il co - re e gema il co - re e ge -



Handwritten musical notation on three staves. The lyrics are: "gema il co-re e ge... ma il co-re". The notation includes various note values and rests.

di Monsi Lulli.

Handwritten musical notation on three staves. The lyrics are: "ma il co-re", "ma i che piangano gl'occhi e gema il co-re". The notation includes various note values and rests.

Handwritten musical notation on six staves. The lyrics are: "Prenez soin sur ces bords des Tropeaux de Neptune", "Je veux fuir du So-leil la chaleur importune", "Sous l'ombre des-". The notation includes various note values and rests.

Je veux fuir du So-leil la chaleur importune Sous l'ombre des-

bois le murmure des Flots tout m'invite à goûter la do - ceur du repos

ici l'ombre de bois le murmure des Flots tout m'invite à goûter la douceur du re.

pose

Fig. 1. *Andante*

Di. Mr. Lullig.

Handwritten musical notation for the first system, featuring three staves with various notes and rests.

Dormez Dormez beaux yeux adorables vainqueurs dormez dormez beaux yeux ado

rables vainqueurs et goûtez le repos et goûtez le repos que vous ôtez à cœurs

Solo

si lence petits oiseaux vents n'agitez nulle chose couler

doucement Ruisseaux c'est Caliste que repo - se coulez doucement Ruisseaux c'est Ca.

liste que repo - - se Dormez dormez beaux yeux dormez dormez beaux yeux do
Dormez dormez beaux yeux dormez dormez beaux yeux do
Dor mer - - - dor mer beaux yeux dormez - - -

mez dormez dormez - - - beaux yeux dormez dormez beaux yeux dor mer beaux
mez dormez dormez - - - beaux yeux dormez dormez beaux yeux dormez beaux
- - - dormez - - - dormez beaux yeux dormez dormez beaux yeux dormez beaux

yeux dormez dormez dormez - - - dor mer beaux yeux dormez
yeux dormez dormez dormez - - - dormez beaux yeux dormez
yeux dormez dormez dormez - - - dormez beaux yeux

Transposed from D major. go long for a Contratenor to a Tenor or Canto.

Mr Lulli.

Ca.

2. 1. 2. 1.

x do

do

any

any

any

O tran quille sommeil que vous estes char mant

O tran quille sommeil que vous êtes char mant que vous faites sentir un

Handwritten musical notation on a five-line staff, featuring various note values and rests.

Handwritten musical notation on a five-line staff, featuring various note values and rests.

Handwritten musical notation on a five-line staff, featuring various note values and rests.

doux enchantement dans la plus triste soli tude vostre divin pouvoir calmel'inquietude vous sca

Handwritten musical notation on a five-line staff, featuring various note values and rests.

Handwritten musical notation on a five-line staff, featuring various note values and rests.

Handwritten musical notation on a five-line staff, featuring various note values and rests.

Handwritten musical notation on a five-line staff, featuring various note values and rests.

vez a doucir le plus cruelz tourment

Handwritten musical notation on a five-line staff, featuring various note values and rests.

Handwritten musical notation on a five-line staff, featuring various note values and rests.

Handwritten musical notation on a five-line staff, featuring various note values and rests.

Handwritten musical notation on a five-line staff, featuring various note values and rests.

-tre divin pouvoir calmel'inquie tude vous sçavez adoucir le plus cruel tourment

Handwritten musical notation on a five-line staff, featuring various note values and rests.

Handwritten musical score for the first system, featuring three staves. The notation includes various note values (quarter, eighth, sixteenth notes) and rests. The lyrics are written below the staves.

vous sçavez adoucir le plus cruel tour ment O tranquille sommeil que vous êtes char mant

Handwritten musical score for the second system, featuring three staves. The notation includes various note values and rests. The lyrics are written below the staves.

O tranquille som meil que vous êtes charmant

Handwritten musical score for the third system, featuring three staves. The notation includes various note values and rests. The lyrics are written below the staves.

Dite ocelli.

Carissimi

Dite ocelli se crudeli son i suoi sguardi del mio ben del mio ben se crudeli

Dite ocelli se crudeli son i suoi sguardi del mio ben del mio ben se crudeli

son i suoi sguardi del mio ben sono dardi che pun fure d'ansi dure d'ansi dure

son i suoi sguardi del mio ben sono dardi che pun fure d'ansi dure d'ansi dure che ha fittone

che ha fittone resta il core il sen che ha fittone resta il core il sen che ha fittone resta il core il

resta il core il sen ----- che ha fittone resta il core il sen che ha fittone

sen il core il sen il core il sen

resta il core il core il sen il core il sen

Symph.

Rosa cara amati flores Xh'e roem coro

nate Xh'e roem coro

Rosa cara amati flores Xh'e roem corona... te Xh'e roem

na... te corona... te

coro na... coro na... te

2d. Symphonia bepo

Inter calicos odores inter calicos odores

sancti virum decora

Gloria st. symph.

da capo va
with 2. 1. 1. 1.

largo e spiccato
v.v.

Basso solo

Aves mitissima melos exollite

Aves mitissima melos exollite triumphu canite musa dulcissima musa

cissima musa dulcissima

Triumphu ca --- mite triumphum

Canto solo

resonet jam celum totus orbis exullet in

*ca --- mite musa dulcissima musa dulcissima symph: a. d. ut
c. pot. ye page*

ad 3 con w

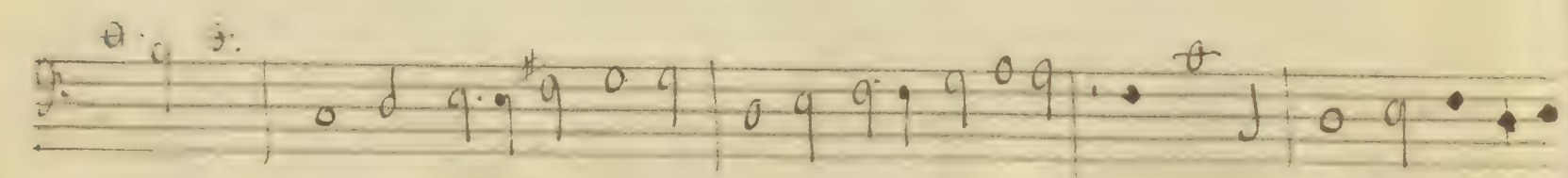
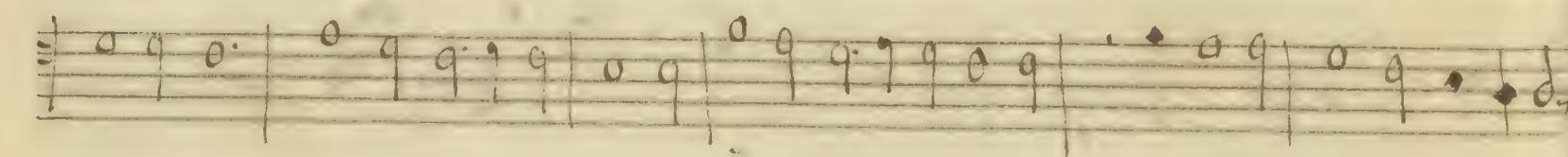
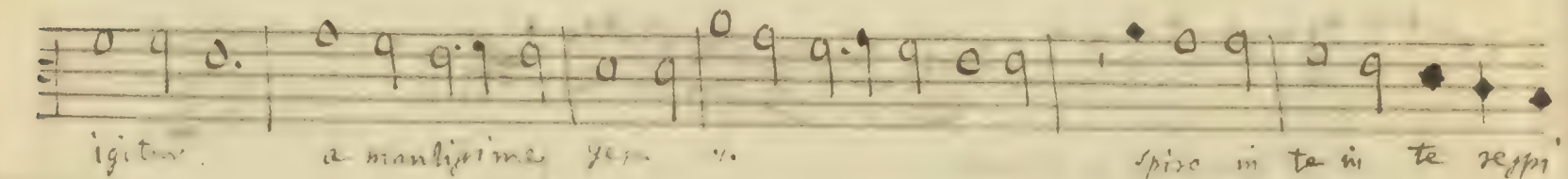
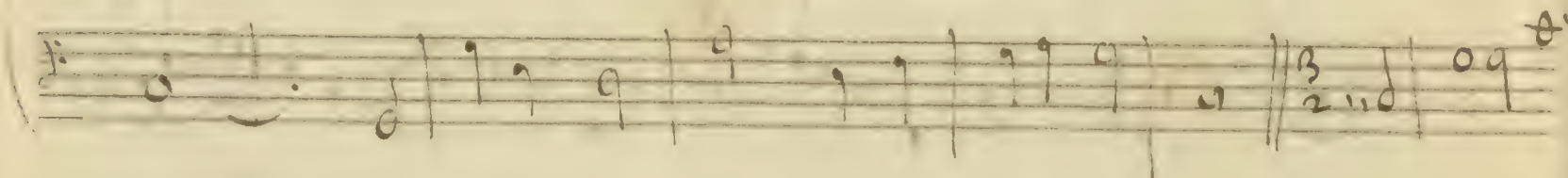
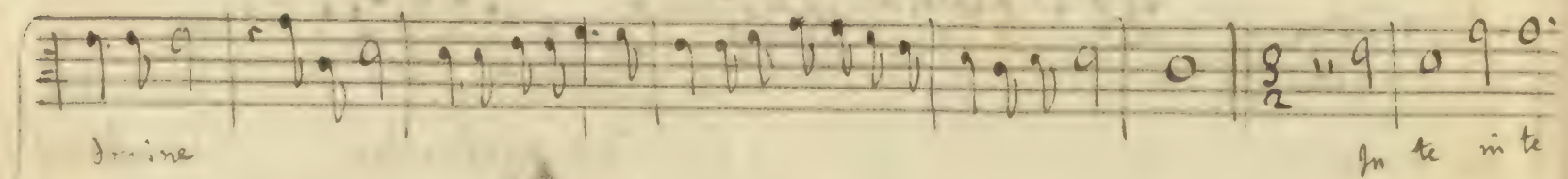
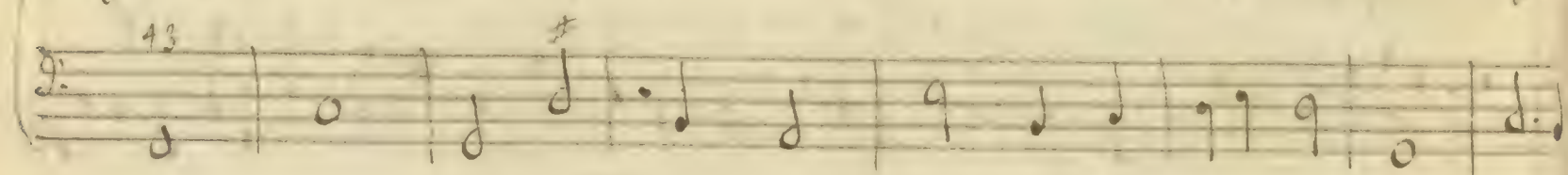
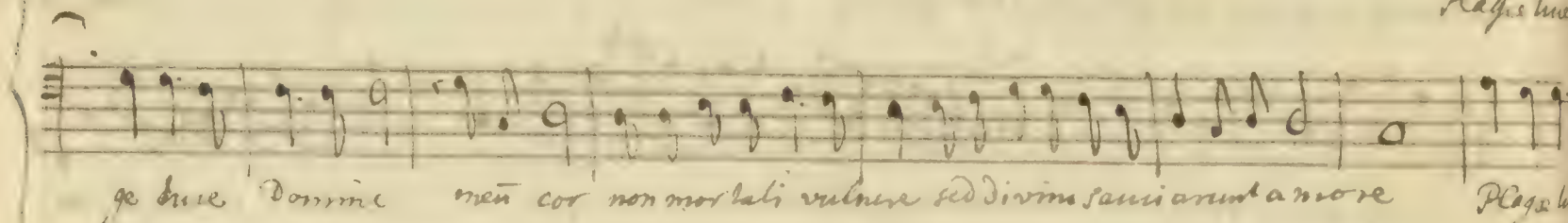
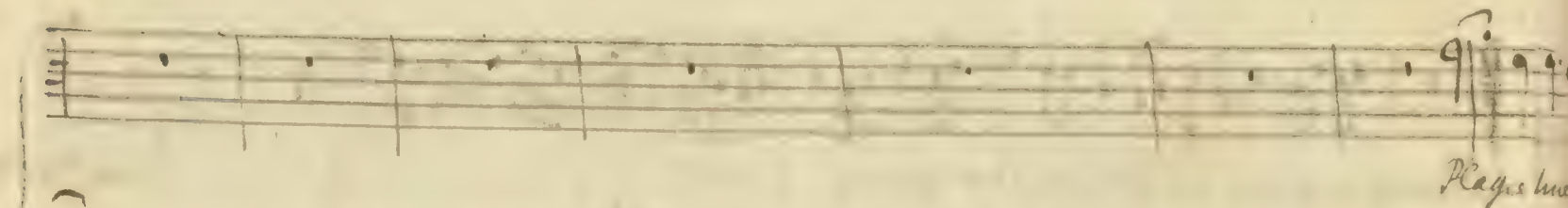
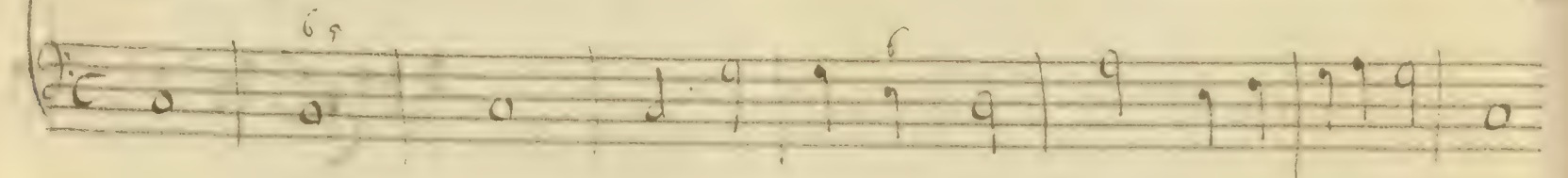
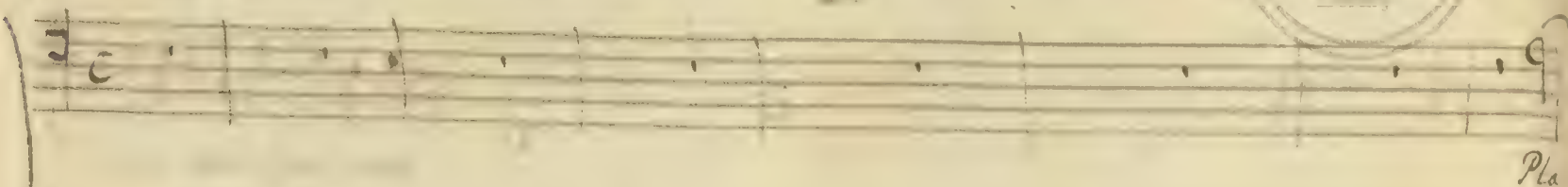
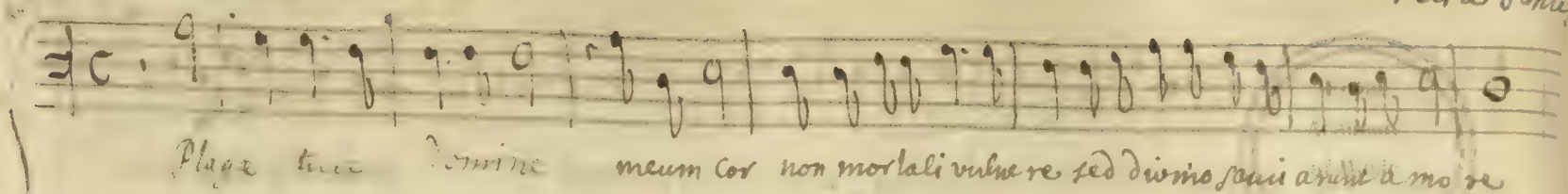
nae solenni die in qua recolitur memoria sancti Anthonii i
veni miles care veni
veni miles care veni

veni miles care veni tua tormenta jam celsa ----- *re tua lor*
veni miles care veni *tua tormenta jam celsa* ----- *re*

fin

menta jam celsa ----- *re* *dulce libri sit videre* *dulce*
tua tormenta jam celsa

veni miles
ni es videre lucem mei vultus serena ----- *ni*
veni miles
ad 2.



ro in te in te i g. lar aman h. f. m. se pa z. *ff* mo *ff* mo in

te in te re spi ro in te in te

mi se re ro go

mi se re ro go mi hi

mi se re ro go mi hi pec ca to ri *ni se* *re uer to - ni*

mi hi *mi se re ro go mi hi* *pec ca*

mi se re

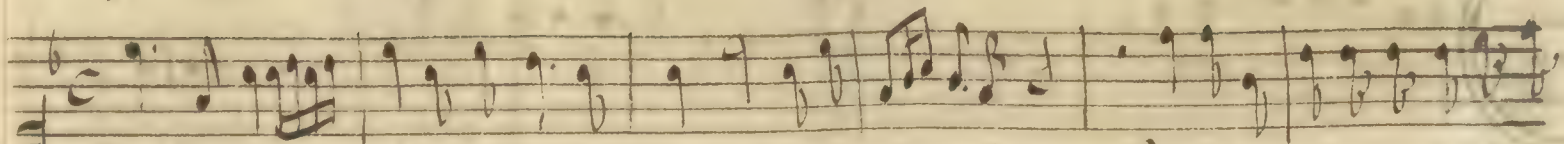


Handwritten musical score on ten staves. The notation is in a historical style, featuring various note values, rests, and bar lines. The first staff begins with a treble clef and a key signature of one flat. The notation is dense and fills most of the staves. There are some markings on the left margin, possibly indicating measure numbers or other structural elements. The paper is aged and shows some staining and wear along the edges.

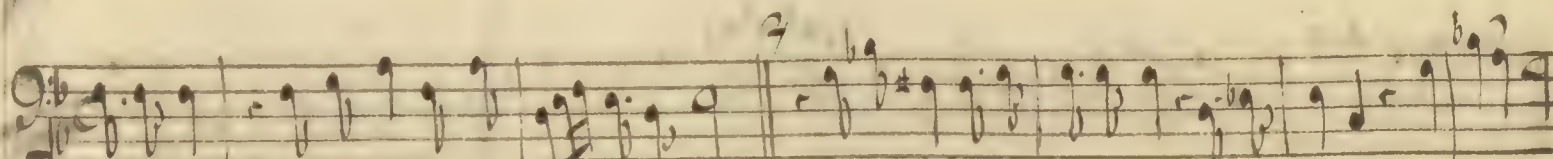
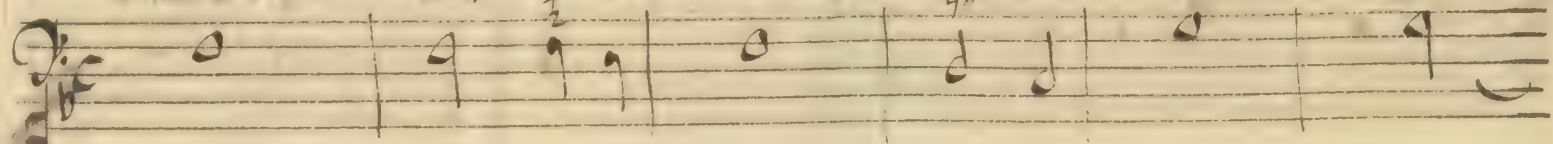
Quo tam laetus.

Crucifigim.

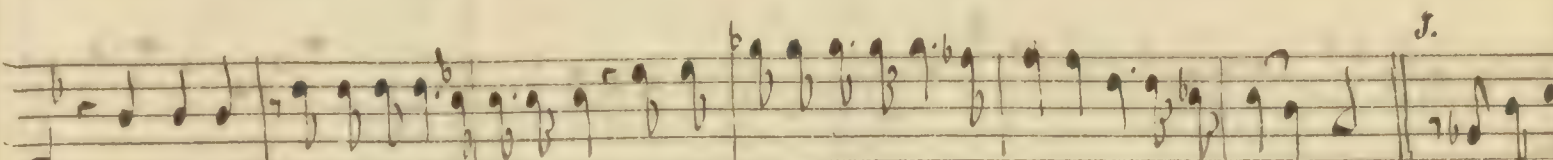
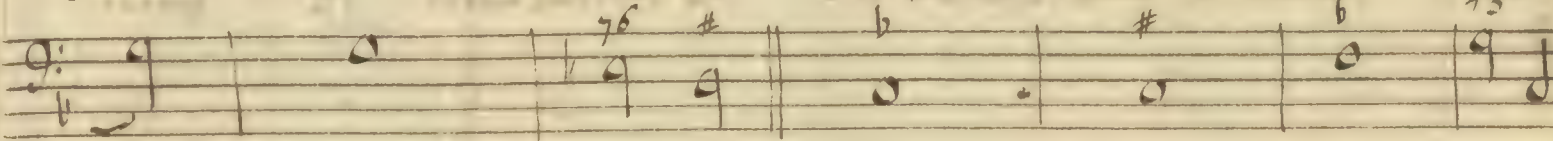
1



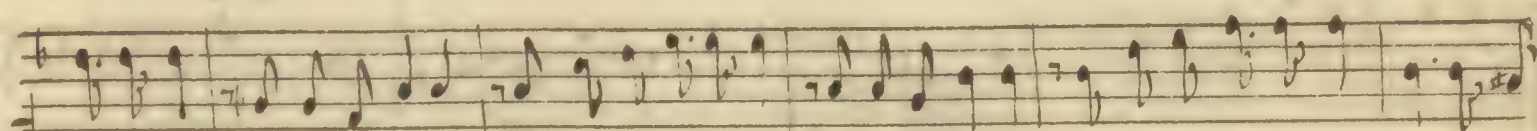
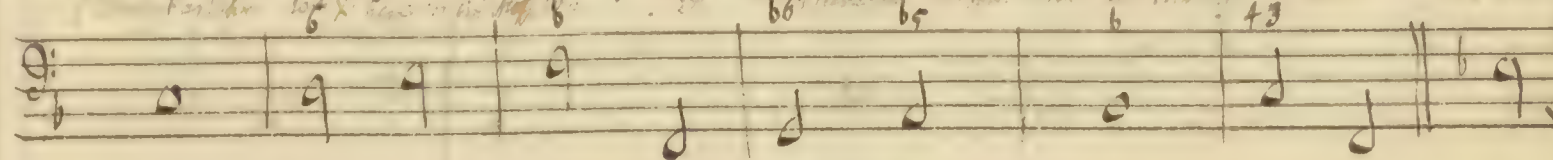
Quo tam laetus progredieris vir Beatus - lime Quo tam precipites gressus ag-



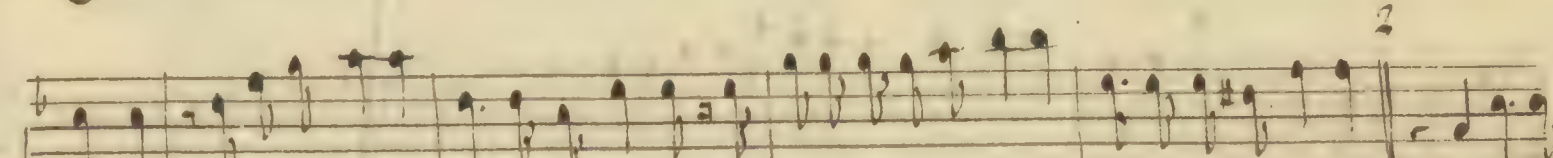
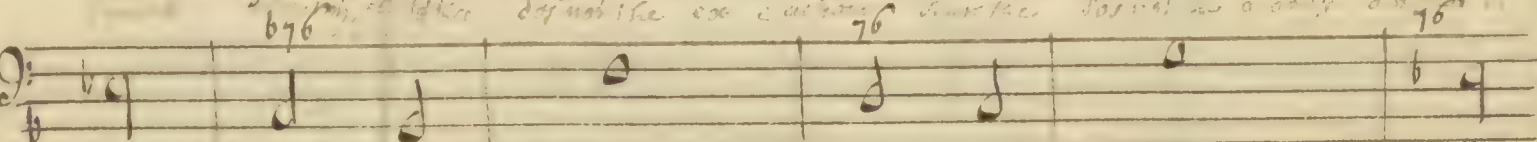
glomeras Christi miles fortissimi me. Ad supplicia propere ad tormenta ad cades



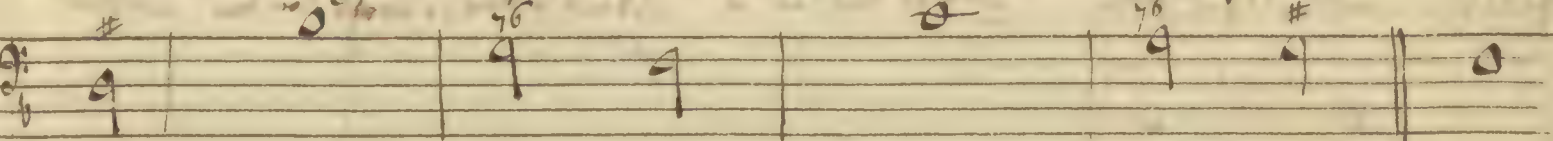
ut Christo in Passione socius quem futura largiorem mihi gloria spero. non te ter-



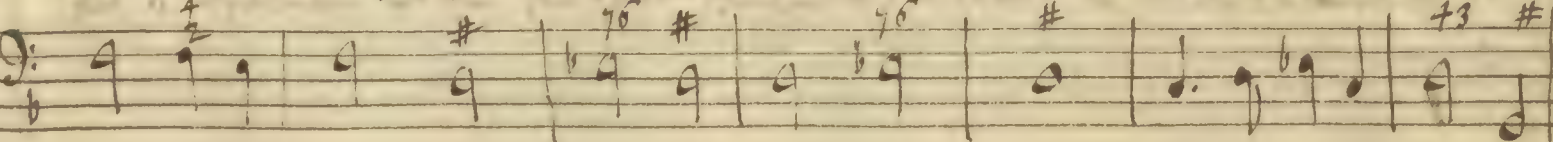
ribiles Tyranni minae non formidabiles Tormentorum manus non atrae terribiles carcerum



umbrae non times graves compedum nexu non ferrea catenarum vincula paveas si Domi-



nus salus mea est quid pertimescam a quo trepidabo ipse mecum descendet in foveam



ipse in vinculis non derelinquet me, non timebo quid faciat mihi homo Tyranni min

Tortorū manus impa - - - - - vidum impa - - - - - vidū me seper fe- ri- ent Cur immu

turā enixa expetis mortem quare vis novissimum cade. finire Diem nullus ne tam acerta

mortis ne timor occupat nullus ta - - - - - ngit precordia me - tus nulla cecidit super

me formido mortis nulla me terrent novissima mortaliū pericula quoniam mihi vivere. Chri

et a mori lucrum viro ego jam non ego vivit in me vivit in me - Christus

cupio dissolvi & esse cum Christo cupio dissolvi & esse cum Christo

va - de vade vade miles beati - si - me

vade vade vade miles beati - si - me vade

vade miles beati - si - me

vade vade miles beati - si - me vade vade festina propera ad supplicia ad tormenta ad supplicia ad tor

mento ad tormenta ad carceres

vade vade festina propera ad supplicia ad tormenta ad supp

mento ad tormenta ad carceres

plia ad tormenta ad tormenta ad carceres ad supplicia ad tormenta ad carceres que

ad supplicia ad tormenta ad tormenta ad carceres

am tibi vivere Christus est & mo. ni lucrum vade vade jam non

vade vade jam non vivis

vivis vivit in te Christus ille vita ille spes & gaudium

vivit in te in te Christus ille salus ille spes & gaudium. O quam dulce est o quam ju

O quam dulce est o quam jucundum mori mundo &

cundum mori mundo & Christo vivere

Christo vivere O quam dulces est oqm jucun- dum mo- ri mundo &

O quam dulces est oqm dulces est oqm jucundum oqm jucundum me- ri mundo &

43 4b 43 43 #

Christo vivere mo- ri mundo & Christo vivere qui te perducit

Christo vivere mo- ri mundo & Christo vivere qui te perducit Hodie

43 6b 43 7b # 6b 43 6 #

hodie ad sempiter - nam paradisi gaudia

43 6 43

na Paradisi gaudia qui te perducit ho - die ad sempiter

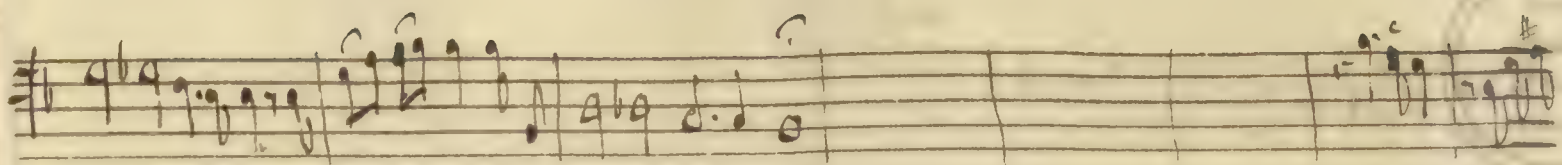
6 43 6b 6b 6 # # #

ad sempiter - na Paradisi gaudia ad sempi-

-na Paradisi gaudia ad sempiter - na paradisi

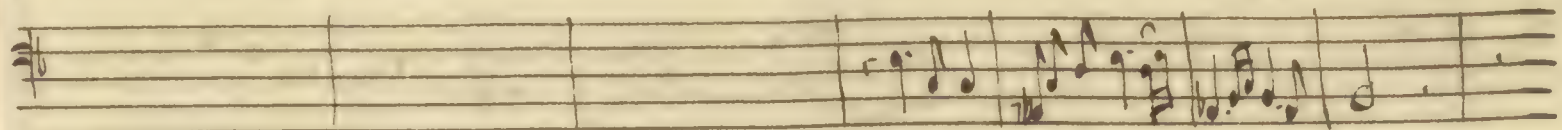
gaudia gau... di-a

Ho... die Simon Petrus Ho... die Simon Petrus agendit cruci

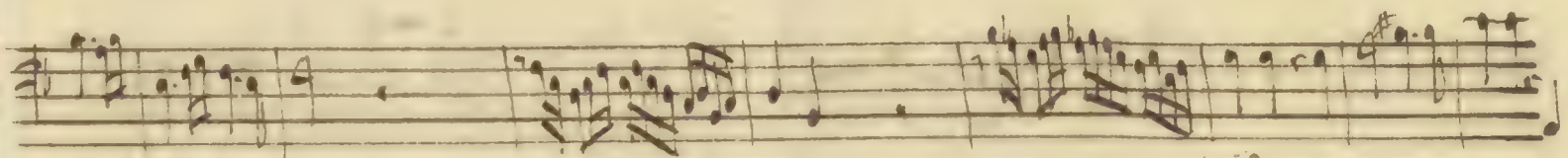
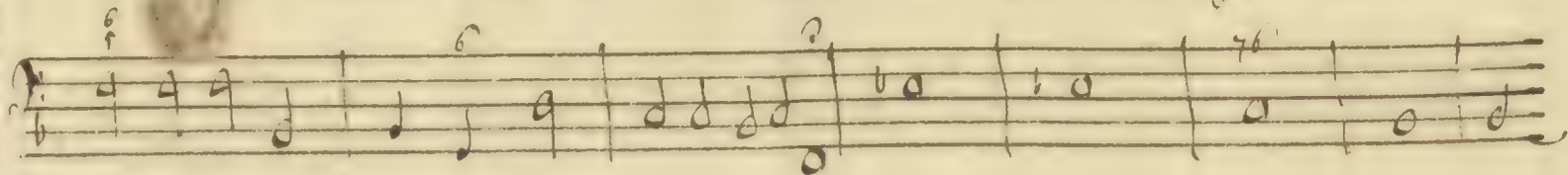


ti - - bulum ascendit crucis Pa ti - - - bulum

hodie clavicu -



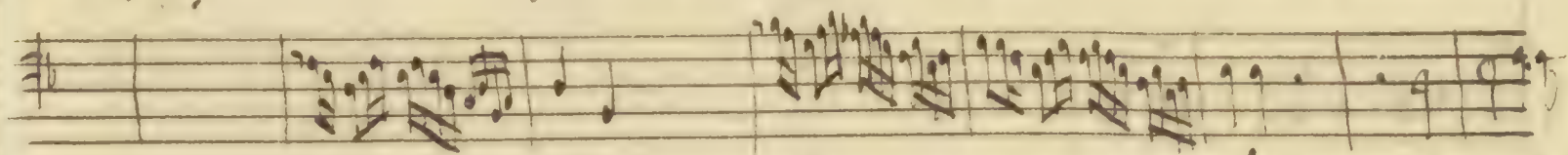
Hodie clavicularius Reg - ni



larius Reg - ni

gan - - - - - dens

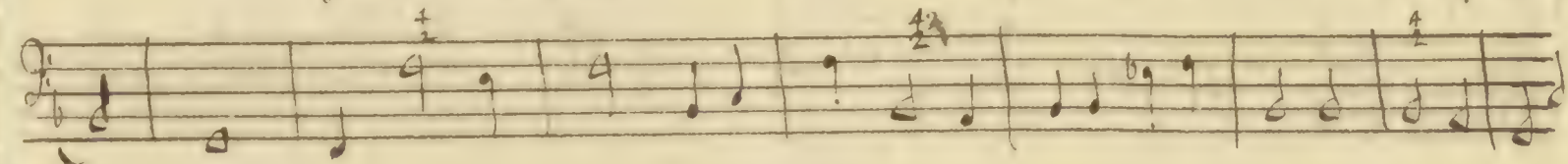
gan - - - - - dens migravit ad Christu ni -



gan - - - - - dens

gan - - - - - dens

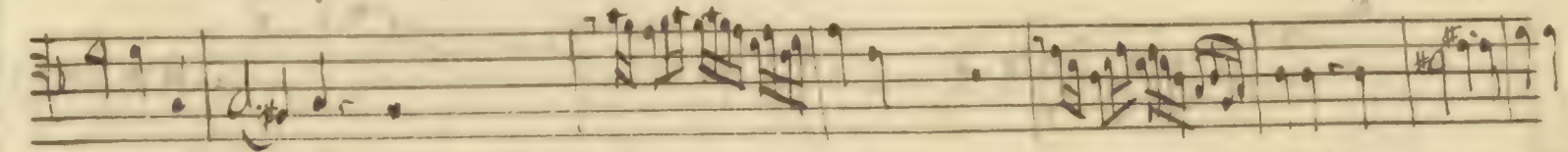
migravit ad



gravit ad Christu gan - - - - - dens

gan - - - - - dens

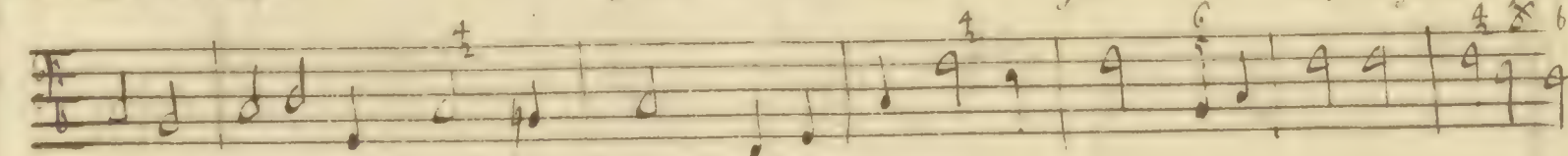
migra



Christu ad Christu

gan - - - - - dens

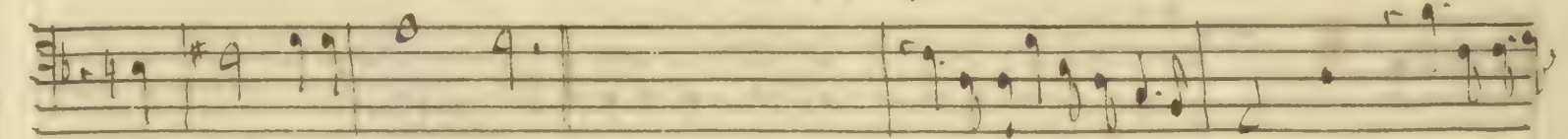
gan - - - - - dens migravit ad Christu



vit ad Christu ad Christum

hodie Paulus apostolus

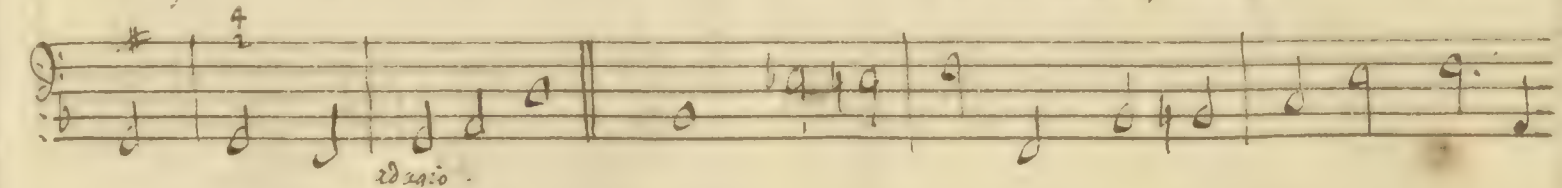
Lumen orbis Terrae



migravit ad Christum

hodie Paulus apostolus

Lumen orbis -



adagio

Adagio

Lumen orbis ter - - - - - ra

terra lumen orbis terr-a inclinato ca-pite pro xpi nomine martyrio mar-

Inclinato ca-pite pro xpi nomine martyrio martyrio coro

tyrio coronatus est


natus est incli - nato capi-te pro xpi nomine martyrio coro

Inclinato ca - - pi te pro christi no-mi-ne martyrio martyrio coro


natus est martyrio martyrio coronatus est

natus est pro christi nomine martyrio coronatus est

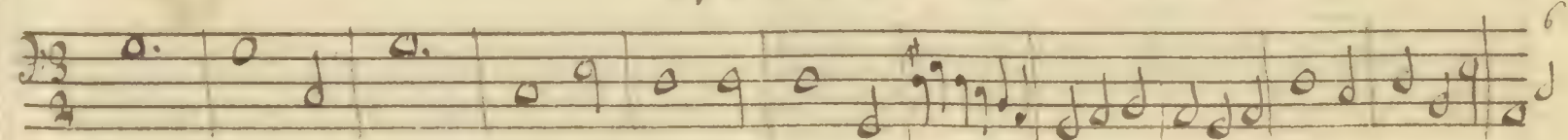
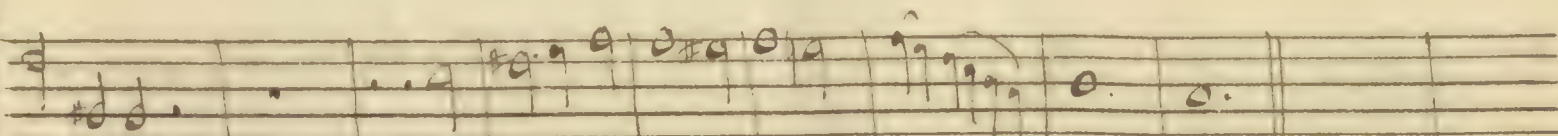
Poco Carissime.



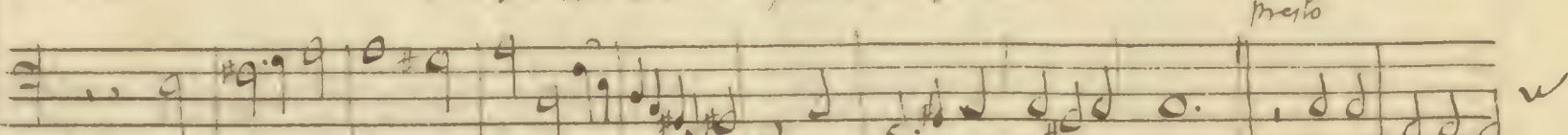
Fui già preso d'Amor poi mi dis- ciol- si e vissi in li-ber- tà poi mi di-



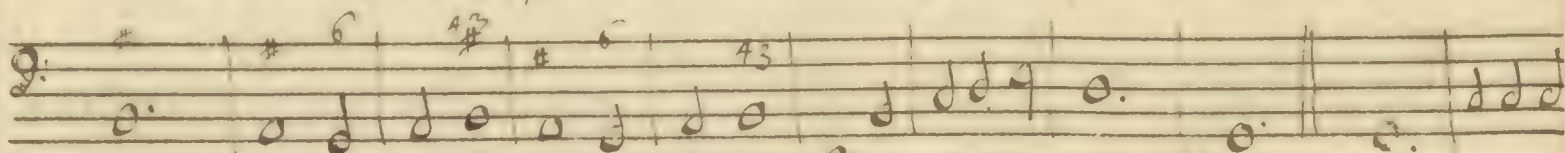
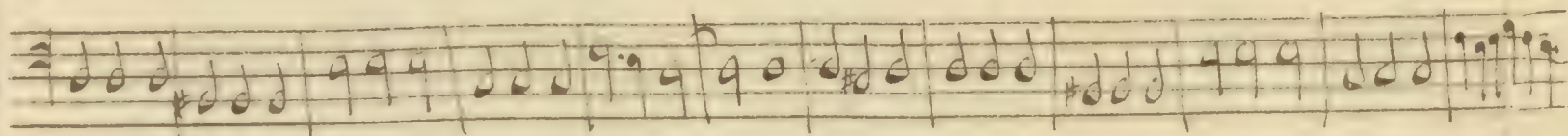
Fui già preso d'Amor poi mi dis- ciol- si e vissi in li-ber- tà

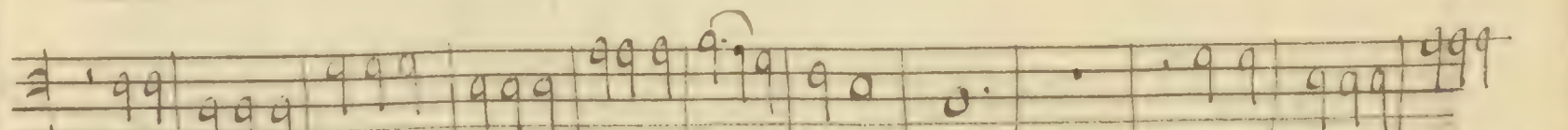
ciol- si e vissi in li-ber- tà poi mi dis- ciol- si.



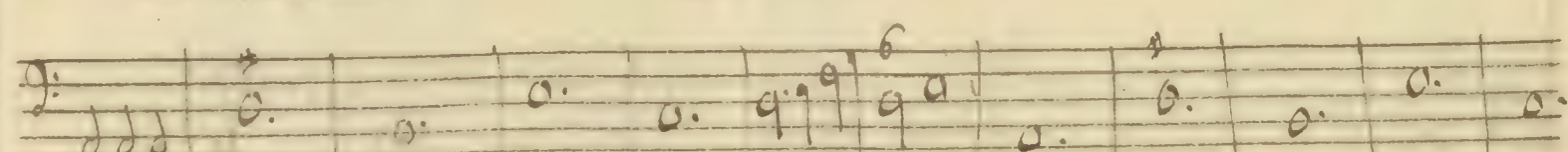
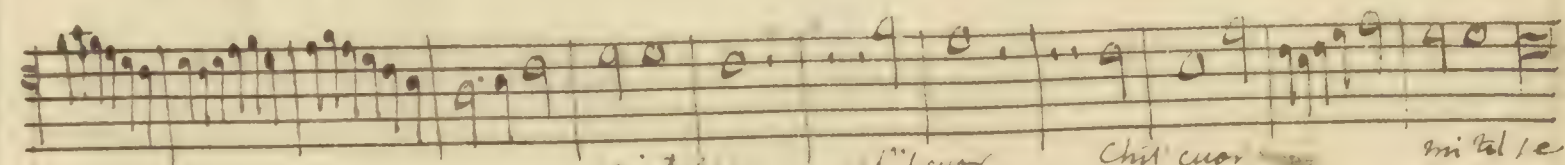
e vissi in li-ber- tà poi mi dis- ciol- si e vissi in li-ber- tà hora tornò ad a

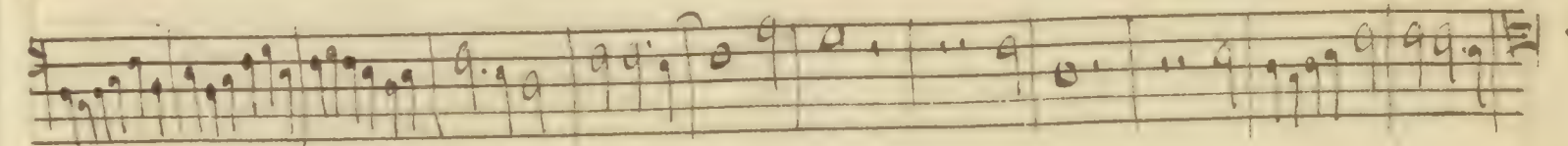
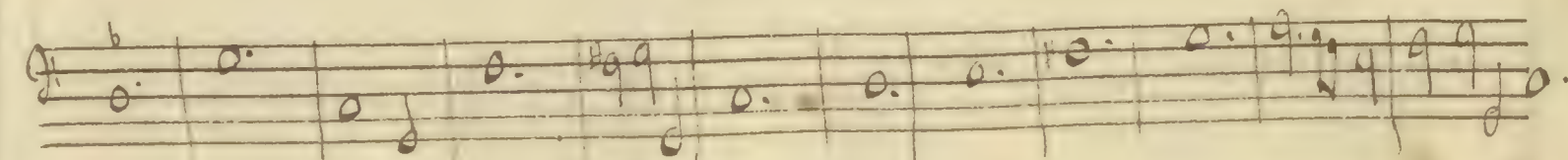
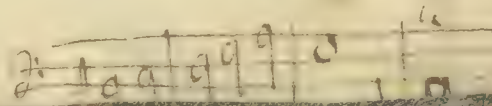
mar



hora tornò ad a mar in ch'il cuor mi tol- se hora tornò ad a mar ch'il

mi tol- se ch'il cuor Ch'il cuor mi tol- se

Ah che non e martire

Ah che non e martire che per tanta bella che tutto tutto Ah

che per tanta bella tutto non sia gioire A

Ah Ah

O bella senti tu

care



Handwritten musical notation on a single staff. The notes are mostly eighth and sixteenth notes. Below the staff, the lyrics "Dolli ca le ne colu ca le ne ca le" are written in a cursive hand.

Handwritten musical notation on a single staff, continuing the melody from the first staff. The notes are mostly eighth and sixteenth notes. Below the staff, the word "ca" is written.

Handwritten musical notation on a single staff. The notes are mostly eighth and sixteenth notes. Below the staff, there are no lyrics.

Handwritten musical notation on a single staff. The notes are mostly eighth and sixteenth notes. Below the staff, the lyrics "ne Ah" are written.

Handwritten musical notation on a single staff. The notes are mostly eighth and sixteenth notes. Below the staff, there are no lyrics.

Handwritten musical notation on a single staff. The notes are mostly eighth and sixteenth notes. Below the staff, there are no lyrics.

Empty musical staff.

Empty musical staff.

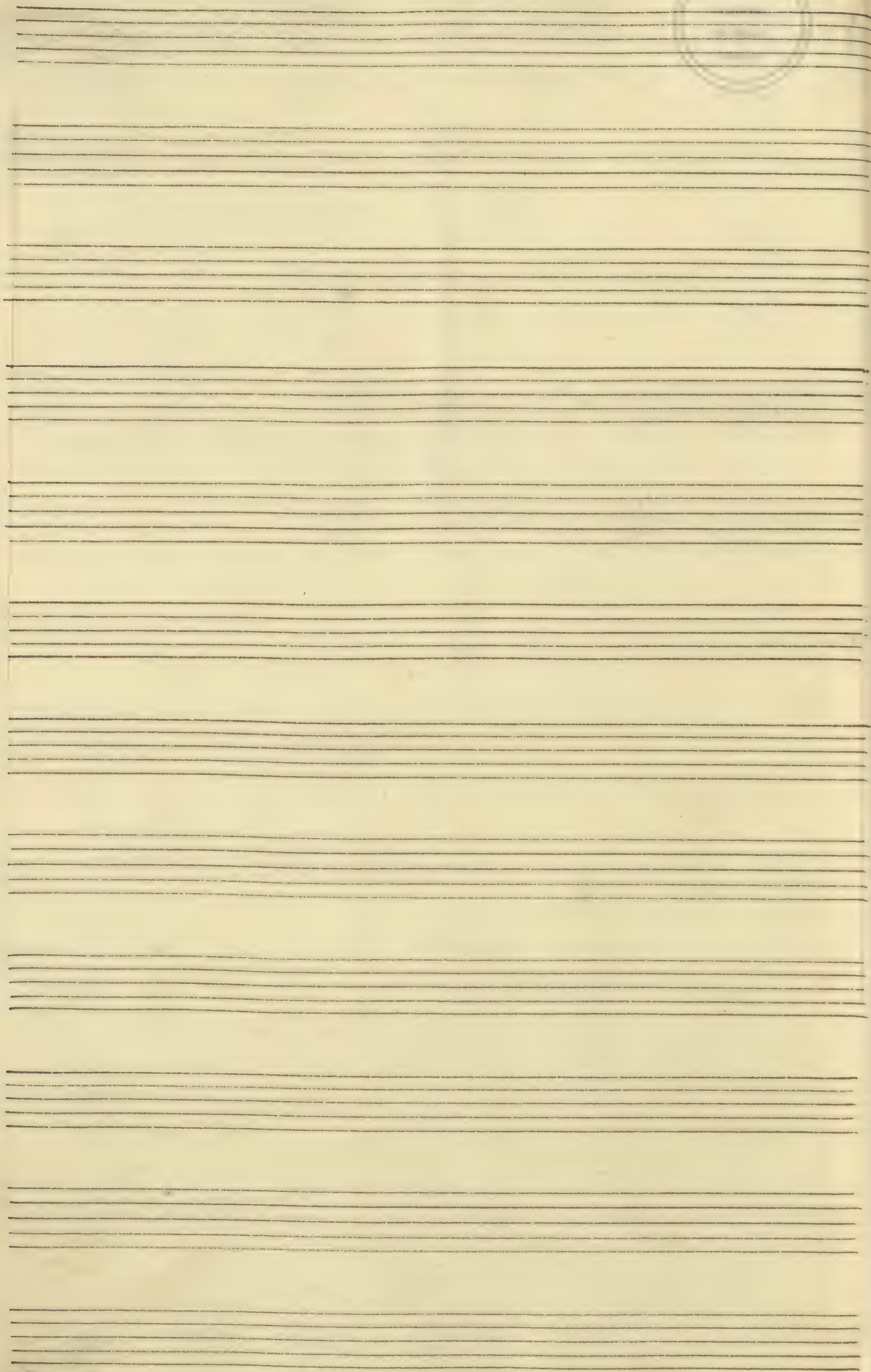
Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.







Handwritten musical notation on ten staves. The notation is written in dark ink and includes various musical symbols such as notes, rests, and bar lines. The staves are arranged vertically, with some staves having a single line of music and others having multiple lines. The handwriting is somewhat cursive and typical of 18th or 19th-century musical notation. The paper is aged and shows some staining and wear along the edges.

Turn thou O Good Lord & so shall we be turned Be favou

Turn us O Good Lord & so shall we be turned

Turn - & so

Turn - & so

76 76 76 76

nable O Lord be favourable to thy People. who turn to

be favourable O Lord be favourable to thy People.

be fav be fav

be fav be fav

76 76 76 76

thee in weeping fasting & pray- - ing *Ri- For thou art a mercifull God*
who turn to thee in weeping fasting & praying *For thou art*
who turn *nello For thou*
For thou
For thou

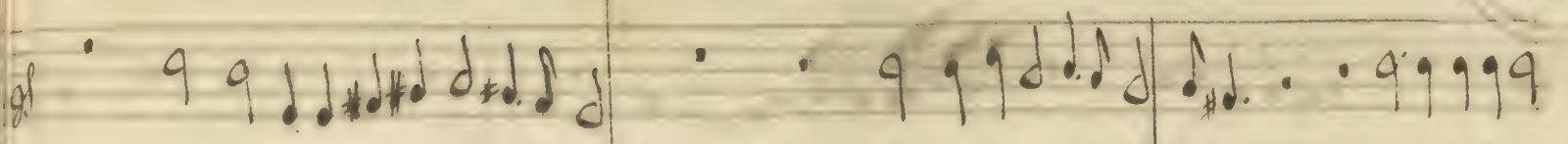
7 6 6 6 4#3

full of compassion long suffering & of great Pity *Thou sparest w^m we defend*
mercifull God full of compassion long suffering & of great pity
full of comp. long suffer. & of gr.
full of comp. long suf & of gr.

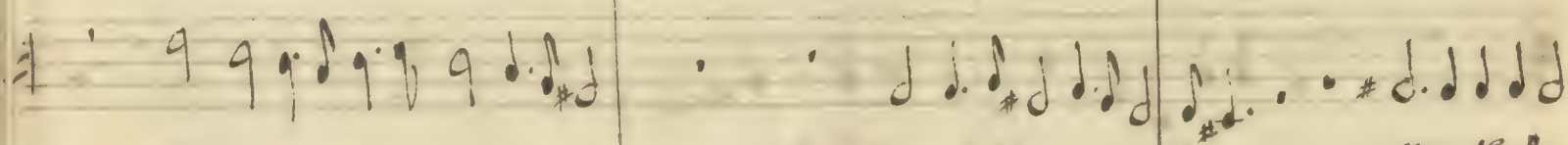
6 #37 76 #457



Punishment & in thy wrath in: upon mercy Spare thy People good



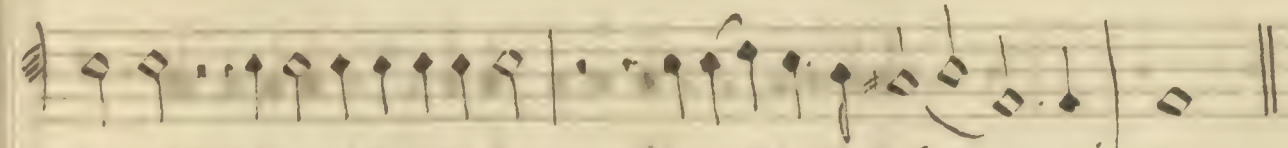
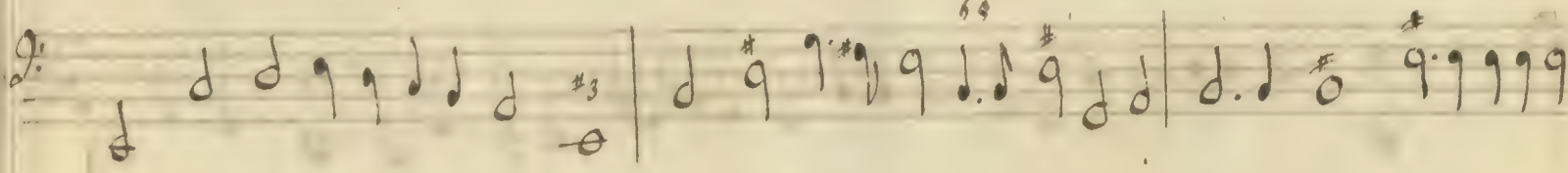
Thou sparest w^h we deserve Punishment & in thy wrath in: upon mercy. Spare thy People good



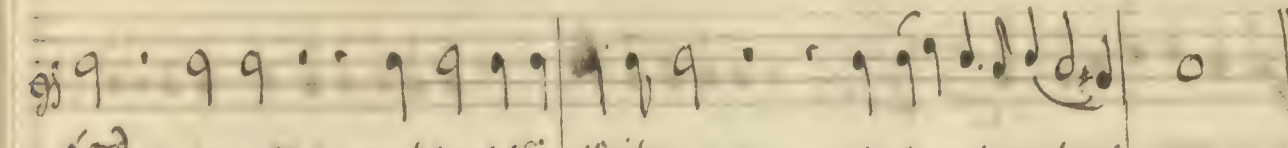
Thou sparest & in thy wr. Spare thy P.



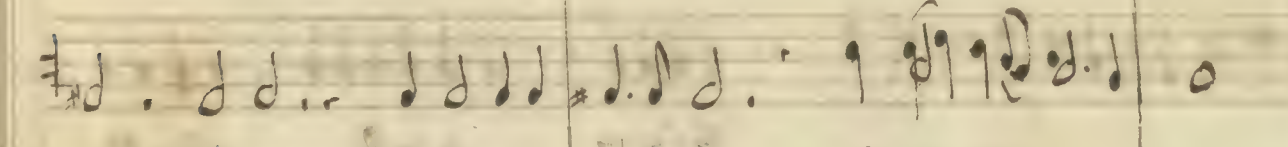
Thou sparest & in thy wr. Spare thy P.



Spare them & let not thine Heritage be brought to confu si on

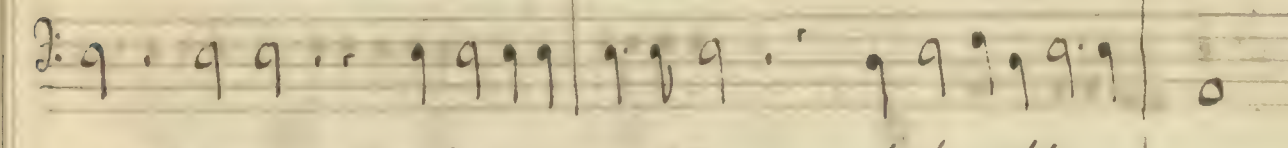


Lord Spare thē. & let not thine Heritage be brought to confu si on

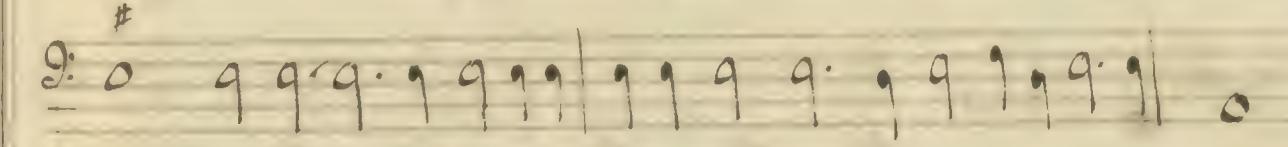


Spare them & let not be brought

Ritornello.



Spare them & let not be brought



hear us o Lord for thy mercy great & after ye multitude of thy mercy look upon

hear us o Lord for thy mercy great

hear us o for thy m.

Hear us for thy m.

43

us thro' ye merits & medi-ation of thy blessed son Jesus

after ye multitude of ye merits look upon us thro' ye merits & mediation of thy blessed son

after thro' ye m. & med. of thy Bl.

after thro' ye merits & med. of thy Bl.

43

Ch:

Christ of God a - - - - - men.

Jesus Christ of God a - - men

Jesus Christ

Jesus Christ

The Lord bless us & keep us. the Lord lift up the

The Lord bless us & keep us. the Lord lift up ye

The Lord bless us & keep us. ye Lord lift up ye

The Lord bless us & keep us ye Lord lift up ye

light of his countenance upon us & give us peace now & for

light of his countenance upon us & give us peace now & for

light of his countenance upon us & give us peace now & for

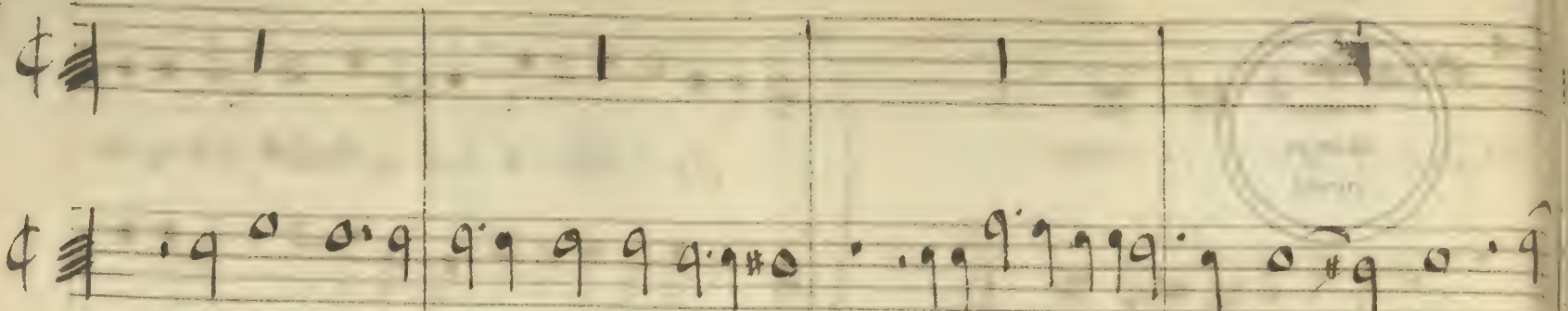
light of his countenance upon us & give us peace now & for

ever now & for ever - more amen

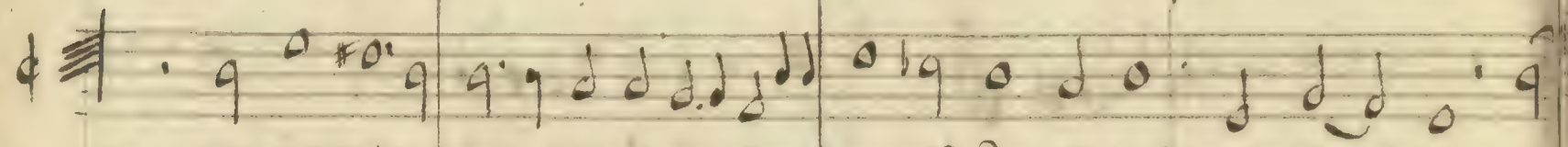
ever. now & for ever - more amen

quich: 910.

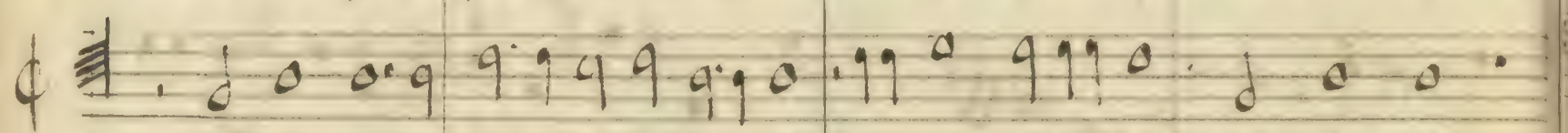
ever now & for ever - more amen



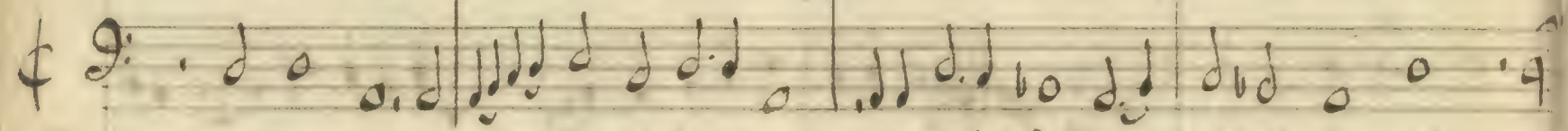
O Lord God, O God of our salvation we have cried day & night before thee O



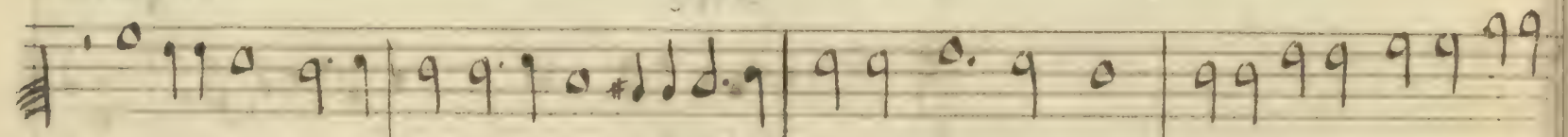
O Lord God O God of our salvation we have cried day & night before thee O



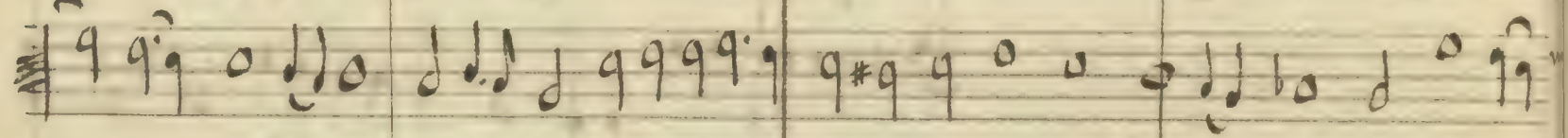
O Lord God, O God of our salvation we have cried day & night before thee



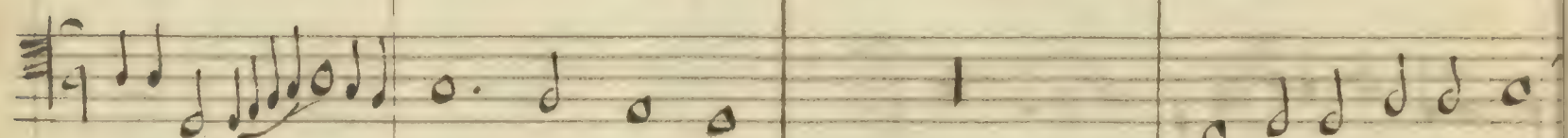
O Lord God O God of our salvation we have cried day & night before thee O



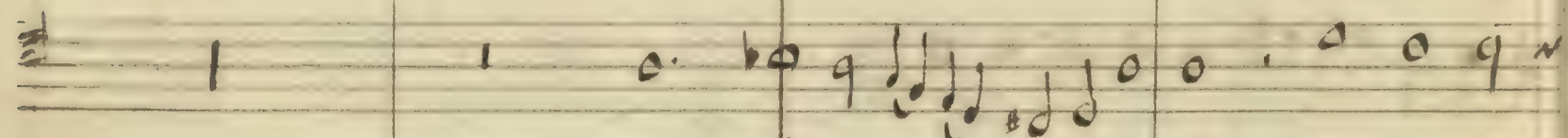
O let our Prayer enter into thy presence incline thine ear unto our calling incline thine ear unto



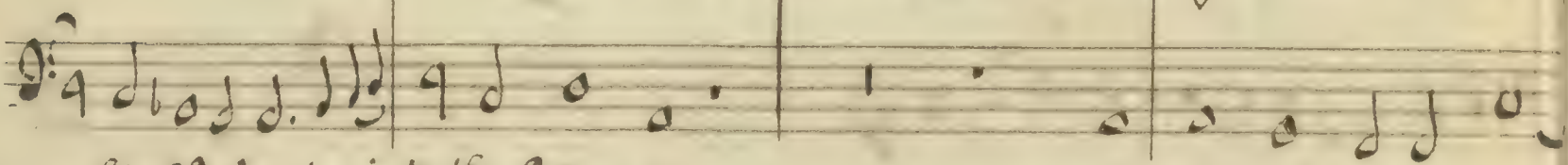
let our Prayer enter into thy presence incline thine ear unto our calling incline thine ear un



let our prayer enter into thy presence incline thine ear unto



incline thine ear unto our calling un-to our



let our Prayer enter in to thy Pre-sence in cline thine ear un to

Ch:

cal- - ling For of soul is full of trouble & of life draweth nigh to hell Thou-

to of calling for of soul is full of trouble & our life of life draweth nigh to hell, Thou

of calling for of soul is full of trouble & our life draw-----eth nigh to hell Thou

cal- - - ling & our life draweth of life draweth nigh to hell

our calling & of life draweth nigh to Hell.

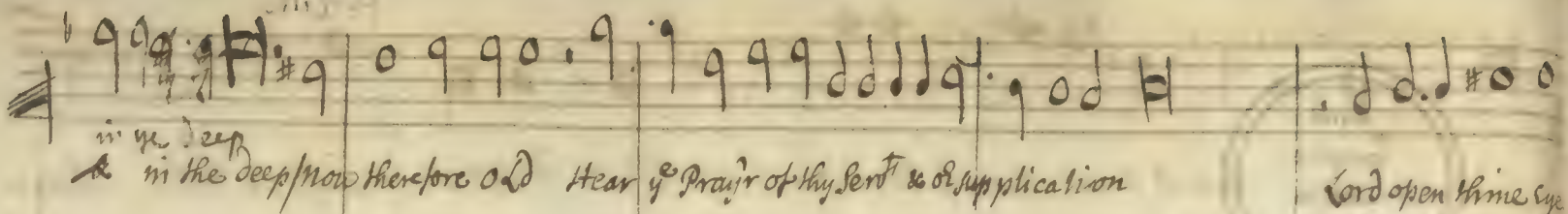
... hast laid us in the lowest pit in a place of darkness, &

hast laid us in the low-est pit in a place of darkness & in the

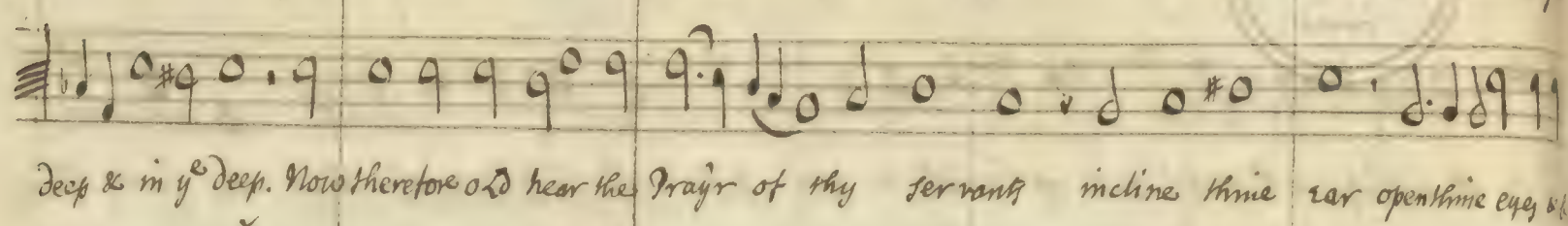
hast laid us in the lowest pit in a place of darkness in a place of darkness &

in a place a place of darkness in a place of

in a place of darkness & in y^e deep in a place of darkness,



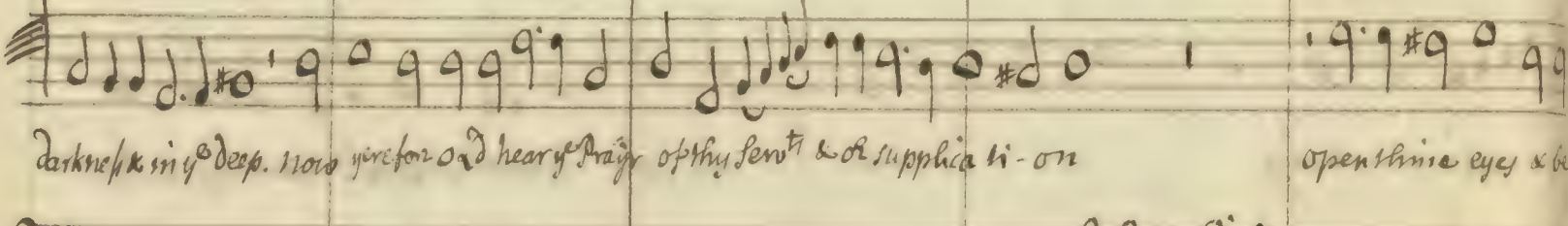
in ye deep
& in the deep/now therefore o Lord Hear y^e Prayr of thy serv^t & of supplication
Lord open thine eye



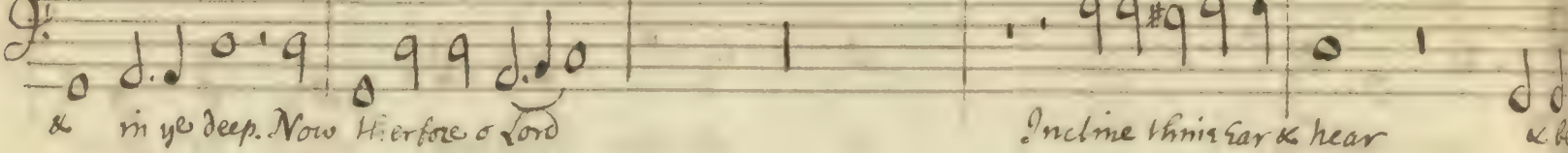
deep & in y^e deep. Now therefore o Lord hear the Prayr of thy servants incline thine ear open thine eyes &



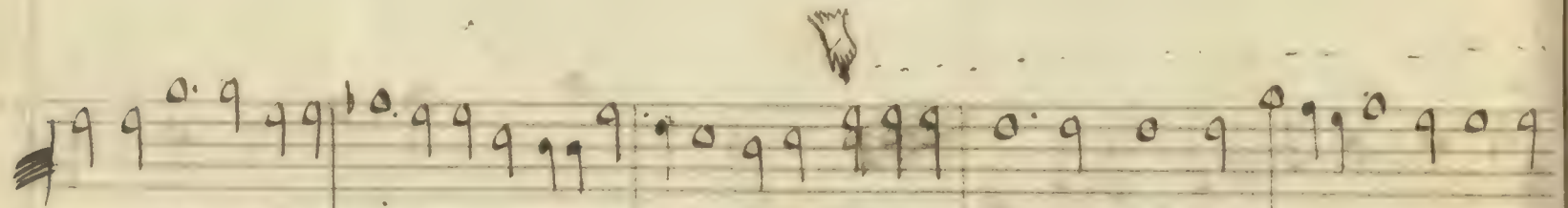
in the deep. Now therefore o - Lord
Hear y^e Prayr of thy servants
Open thine eyes & be



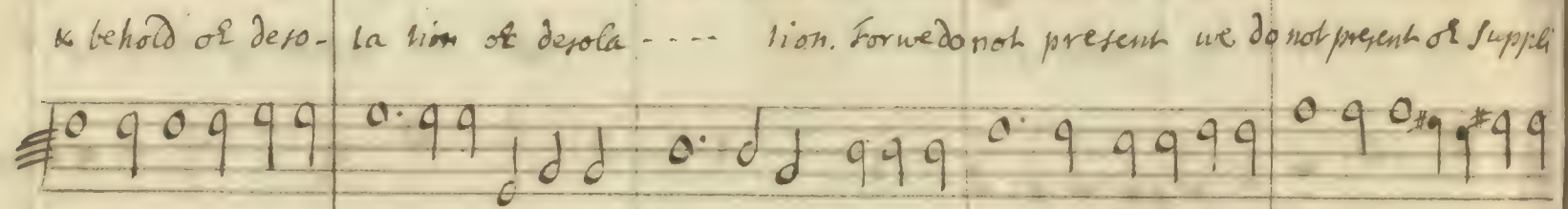
darknesse in y^e deep. Now therefore o Lord hear y^e Prayr of thy serv^t & of supplica ti-on
Open thine eyes & be



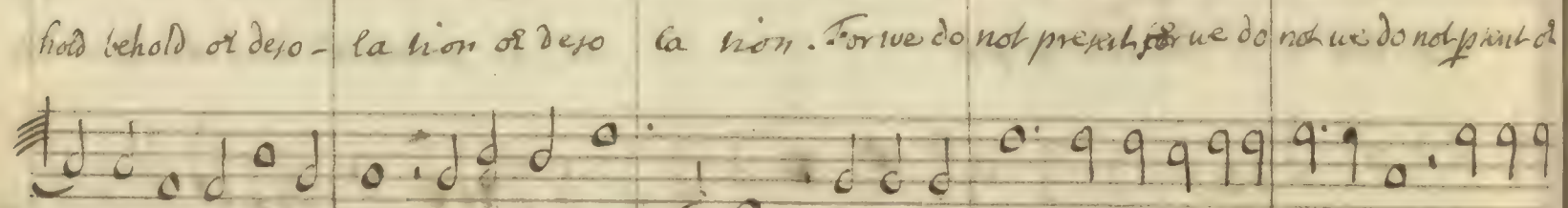
& in ye deep. Now therefore o Lord
Incline thine ear & hear
& be



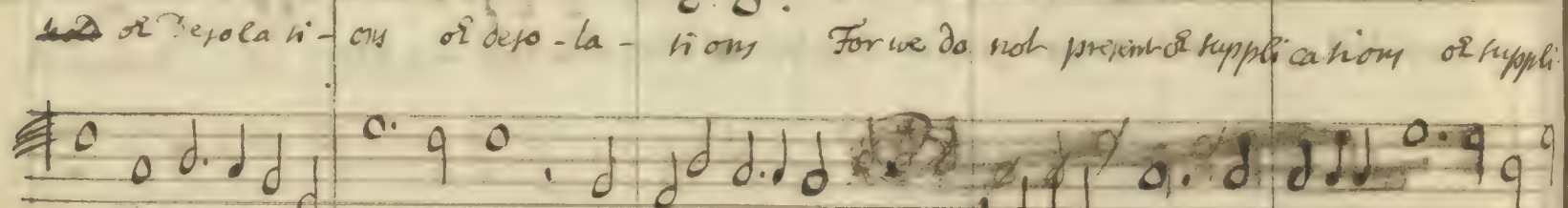
& behold of deso- la tion of desola - - - lion. For we do not present we do not present of suppli



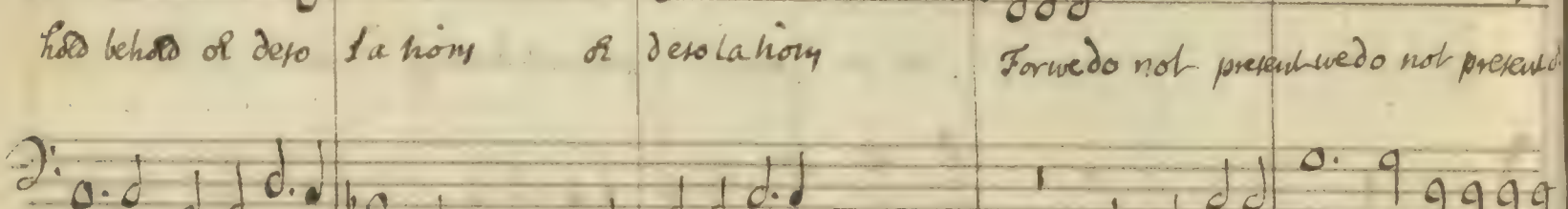
hold behold of deso- la tion of deso la tion. For we do not present for we do not we do not present of



and of desola ti- ons of deso- la - ti ons For we do not present of supplications of suppli



hold behold of deso la ti ons of desola ti ons For we do not present we do not present



hold of desola - - - ti ons of deso la ti ons For we do not present of suppli

- ११११ ० १ ११११ ०१० ० १ १११ ० १ ११ ॥ ० १ ११११११

999199d o 11 99 97 99 99 99 99 90 11 11 0# d . 11 99 99 99

Handwritten musical notation on a single staff, featuring various notes, rests, and a key signature change to one sharp (F#).

Handwritten musical notation on a five-line staff. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and a large section of the staff is crossed out with a diagonal line. The notation is written in a cursive, handwritten style.

on take & you

Handwritten musical notation on a single staff. The notation includes a treble clef, a key signature of one sharp (F#), and a variety of note values including eighth, quarter, and half notes, as well as rests. The piece concludes with a double bar line and a repeat sign.

Handwritten musical notation on a single staff. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody consists of several measures with various note values, including minims, crotchets, and quavers, and rests. The notation is written in a cursive, handwritten style.

in the deep
 & in the deep / now therefore O Lord Hear y^e Prayr of thy Serv^t & of supplication
 Lord open thine eye

deep & in y^e deep. Now therefore O Lord hear the Prayr of thy servant incline thine ear open thine eyes & be

in the deep. Now therefore O — Lord Hear y^e Prayr of thy Servant Open thine eyes & be

darknes / & in y^e deep. Now therefore O Lord hear y^e Prayr of thy Serv^t & of supplica ti-on
 open thine eyes & be

For we do not present our supplications to thee trusting in our own righteousness but in confidence of thy tender mercy

of desola ti- on of deso- la- ti on For we do not present of supplication of suppli-

hold behold of deso la ti on of desolation For we do not present we do not present

hold of desola- ti on of deso la- ti on For we do not present of suppli

9999 0 9 1111 090 0 9 999 0 999 H 09 1111 119

999 199d 0 77 99 9.7 99~~9~~ 99 9.7 999 9 0 77 0#d . 77 9.7 977 99

Handwritten musical notation on a five-line staff, featuring various notes, rests, and a double bar line.

[illegible]

2: 9.999 0 0 77d[#]dd.d 0 0 d^o 99 0 9dd F F

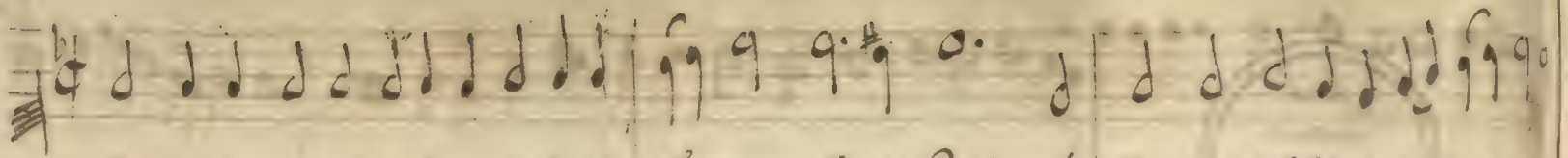
ch: Handwritten musical notation on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The notation consists of several measures: the first measure has a quarter note F# and a quarter rest; the second measure has a quarter note G and a quarter rest; the third measure has a quarter note A and a quarter rest; the fourth measure has a quarter note B and a quarter rest; the fifth measure has a quarter note C and a quarter rest; the sixth measure has a quarter note D and a quarter rest; the seventh measure has a quarter note E and a quarter rest; the eighth measure has a quarter note F# and a quarter rest; the ninth measure has a quarter note G and a quarter rest; the tenth measure has a quarter note A and a quarter rest; the eleventh measure has a quarter note B and a quarter rest; the twelfth measure has a quarter note C and a quarter rest; the thirteenth measure has a quarter note D and a quarter rest; the fourteenth measure has a quarter note E and a quarter rest; the fifteenth measure has a quarter note F# and a quarter rest; the sixteenth measure has a quarter note G and a quarter rest; the seventeenth measure has a quarter note A and a quarter rest; the eighteenth measure has a quarter note B and a quarter rest; the nineteenth measure has a quarter note C and a quarter rest; the twentieth measure has a quarter note D and a quarter rest; the twenty-first measure has a quarter note E and a quarter rest; the twenty-second measure has a quarter note F# and a quarter rest; the twenty-third measure has a quarter note G and a quarter rest; the twenty-fourth measure has a quarter note A and a quarter rest; the twenty-fifth measure has a quarter note B and a quarter rest; the twenty-sixth measure has a quarter note C and a quarter rest; the twenty-seventh measure has a quarter note D and a quarter rest; the twenty-eighth measure has a quarter note E and a quarter rest; the twenty-ninth measure has a quarter note F# and a quarter rest; the thirtieth measure has a quarter note G and a quarter rest; the thirty-first measure has a quarter note A and a quarter rest; the thirty-second measure has a quarter note B and a quarter rest; the thirty-third measure has a quarter note C and a quarter rest; the thirty-fourth measure has a quarter note D and a quarter rest; the thirty-fifth measure has a quarter note E and a quarter rest; the thirty-sixth measure has a quarter note F# and a quarter rest; the thirty-seventh measure has a quarter note G and a quarter rest; the thirty-eighth measure has a quarter note A and a quarter rest; the thirty-ninth measure has a quarter note B and a quarter rest; the fortieth measure has a quarter note C and a quarter rest; the forty-first measure has a quarter note D and a quarter rest; the forty-second measure has a quarter note E and a quarter rest; the forty-third measure has a quarter note F# and a quarter rest; the forty-fourth measure has a quarter note G and a quarter rest; the forty-fifth measure has a quarter note A and a quarter rest; the forty-sixth measure has a quarter note B and a quarter rest; the forty-seventh measure has a quarter note C and a quarter rest; the forty-eighth measure has a quarter note D and a quarter rest; the forty-ninth measure has a quarter note E and a quarter rest; the fiftieth measure has a quarter note F# and a quarter rest; the fifty-first measure has a quarter note G and a quarter rest; the fifty-second measure has a quarter note A and a quarter rest; the fifty-third measure has a quarter note B and a quarter rest; the fifty-fourth measure has a quarter note C and a quarter rest; the fifty-fifth measure has a quarter note D and a quarter rest; the fifty-sixth measure has a quarter note E and a quarter rest; the fifty-seventh measure has a quarter note F# and a quarter rest; the fifty-eighth measure has a quarter note G and a quarter rest; the fifty-ninth measure has a quarter note A and a quarter rest; the sixtieth measure has a quarter note B and a quarter rest; the sixty-first measure has a quarter note C and a quarter rest; the sixty-second measure has a quarter note D and a quarter rest; the sixty-third measure has a quarter note E and a quarter rest; the sixty-fourth measure has a quarter note F# and a quarter rest; the sixty-fifth measure has a quarter note G and a quarter rest; the sixty-sixth measure has a quarter note A and a quarter rest; the sixty-seventh measure has a quarter note B and a quarter rest; the sixty-eighth measure has a quarter note C and a quarter rest; the sixty-ninth measure has a quarter note D and a quarter rest; the seventieth measure has a quarter note E and a quarter rest; the seventy-first measure has a quarter note F# and a quarter rest; the seventy-second measure has a quarter note G and a quarter rest; the seventy-third measure has a quarter note A and a quarter rest; the seventy-fourth measure has a quarter note B and a quarter rest; the seventy-fifth measure has a quarter note C and a quarter rest; the seventy-sixth measure has a quarter note D and a quarter rest; the seventy-seventh measure has a quarter note E and a quarter rest; the seventy-eighth measure has a quarter note F# and a quarter rest; the seventy-ninth measure has a quarter note G and a quarter rest; the eightieth measure has a quarter note A and a quarter rest; the eighty-first measure has a quarter note B and a quarter rest; the eighty-second measure has a quarter note C and a quarter rest; the eighty-third measure has a quarter note D and a quarter rest; the eighty-fourth measure has a quarter note E and a quarter rest; the eighty-fifth measure has a quarter note F# and a quarter rest; the eighty-sixth measure has a quarter note G and a quarter rest; the eighty-seventh measure has a quarter note A and a quarter rest; the eighty-eighth measure has a quarter note B and a quarter rest; the eighty-ninth measure has a quarter note C and a quarter rest; the ninetyth measure has a quarter note D and a quarter rest; the ninety-first measure has a quarter note E and a quarter rest; the ninety-second measure has a quarter note F# and a quarter rest; the ninety-third measure has a quarter note G and a quarter rest; the ninety-fourth measure has a quarter note A and a quarter rest; the ninety-fifth measure has a quarter note B and a quarter rest; the ninety-sixth measure has a quarter note C and a quarter rest; the ninety-seventh measure has a quarter note D and a quarter rest; the ninety-eighth measure has a quarter note E and a quarter rest; the ninety-ninth measure has a quarter note F# and a quarter rest; the hundredth measure has a quarter note G and a quarter rest.

A single staff of handwritten musical notation. It begins with a treble clef. The notation includes several whole notes, half notes, and quarter notes, some with accidentals (sharps and naturals). The staff ends with a double bar line and a final note.

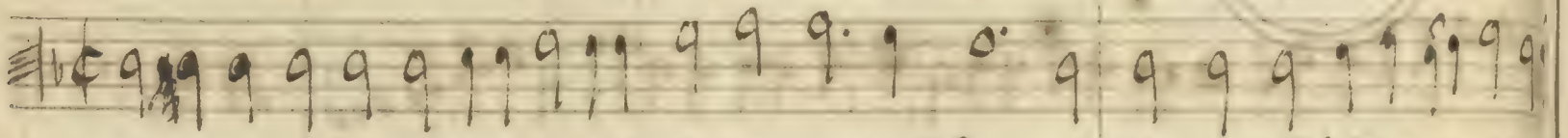
Handwritten musical notation on a single staff, featuring various notes, rests, and accidentals (sharps, flats, naturals).

Handwritten musical notation on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The notation includes several eighth and sixteenth notes, some beamed together, and several rests. The handwriting is fluid and characteristic of 18th-century manuscript notation.

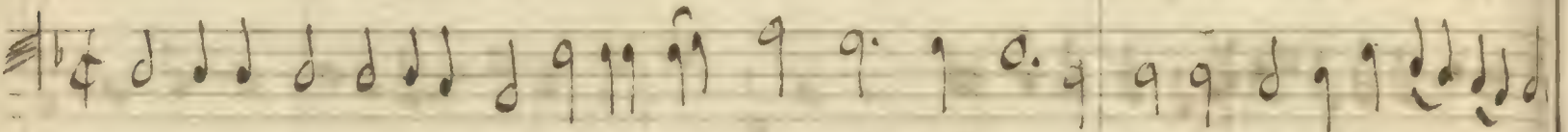
Handwritten musical notation on a single staff. The notation includes various note values (quarter, eighth, and sixteenth notes) and rests, with some notes beamed together. The handwriting is fluid and characteristic of 18th-century manuscript notation.



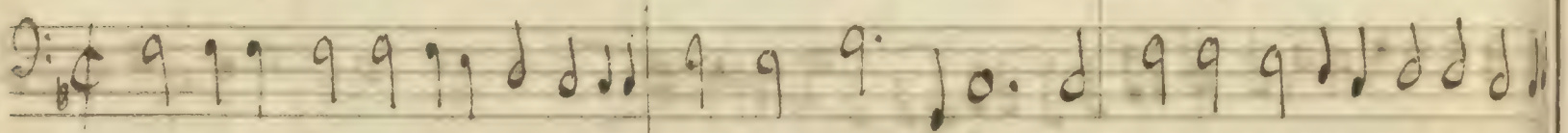
Not unto us Lord not unto us but to Thy name give y^e Praise for thou art faithfull in all thy works



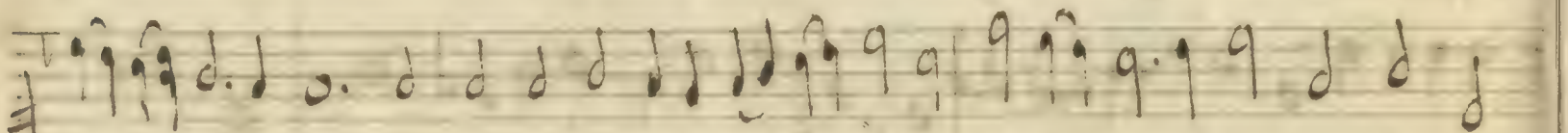
Not unto us Lord not unto us but to thy name give y^e Praise for thou art faithfull in all thy works



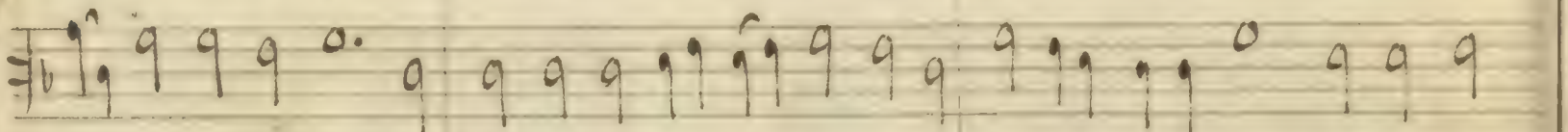
Not unto us Lord not unto us but to thy name give y^e Praise for thou art faithfull in all thy works



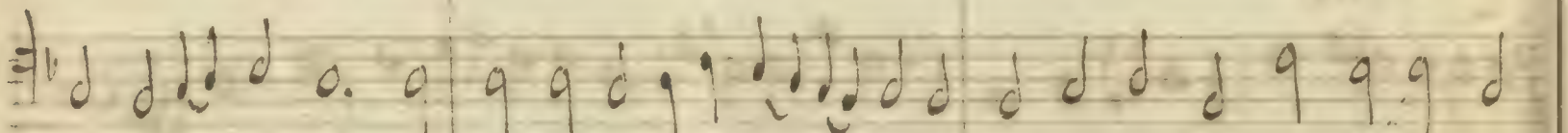
Not unto us Lord not unto us but to thy name give y^e Praise for thou art faithfull in all thy works



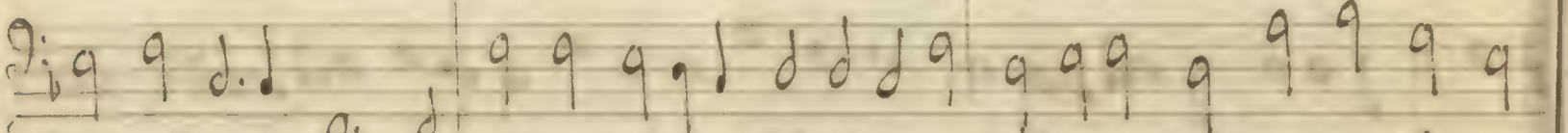
just in all thy ways. all such as fall doth y^e Lord uphold & lifts up all that are cast down the



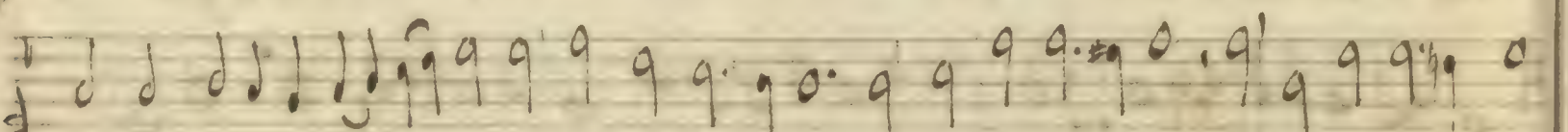
just in all thy ways. all such as fall doth y^e Lord uphold & lifts up all that are cast down the



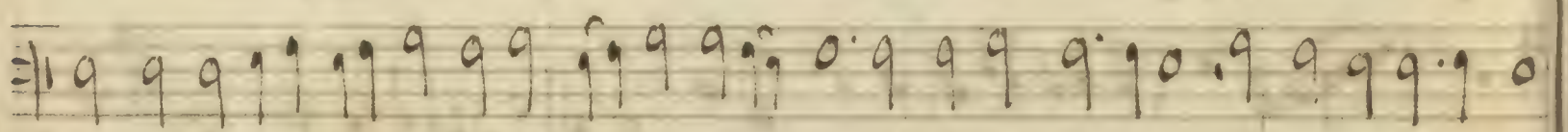
just in all thy ways. all such as fall doth the Lord uphold & lifts up all that are cast down the



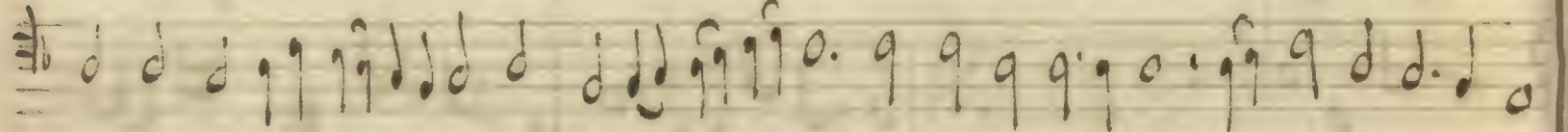
just in all thy ways. all such as fall doth y^e Lord uphold & lifts up all that are cast down the



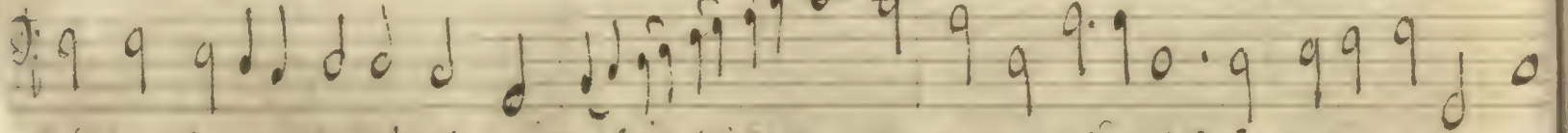
Lord is nigh unto them y^e call upon him faithfully & serve y^e Lord with Fear to them he will give ear



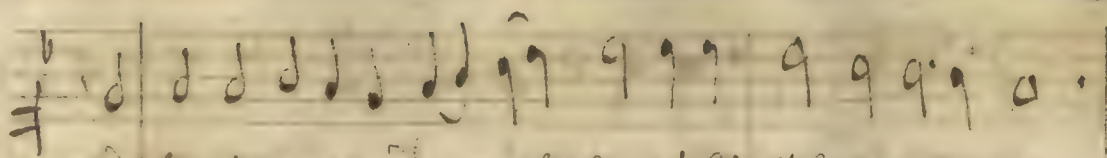
Lord is nigh unto them y^e call upon him faithfully & serve y^e Lord with Fear to them he will give ear



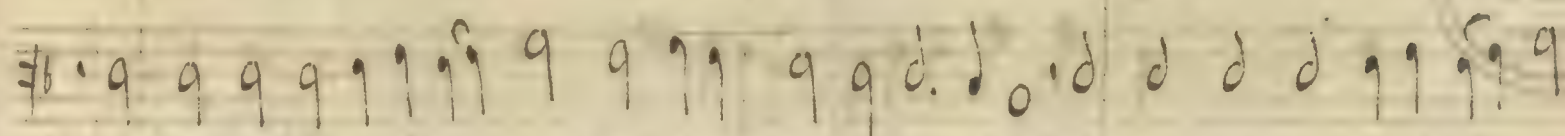
Lord is nigh unto them y^e call upon him faithfully & serve y^e Lord with Fear to them he will give ear



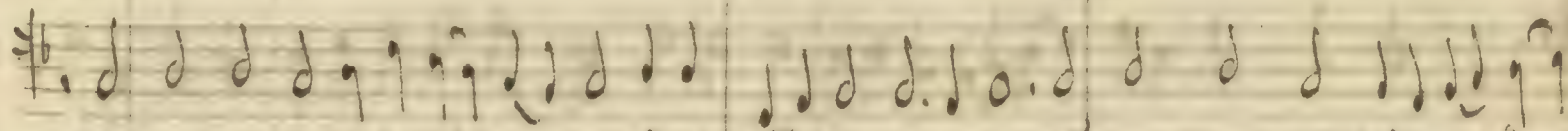
Lord is nigh unto them y^e call upon him faithfully & serve y^e Lord with Fear to them he will give ear



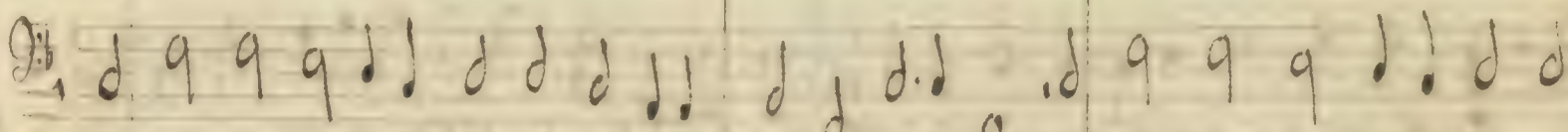
And fullfill all the desire of them of his Holy Name reve



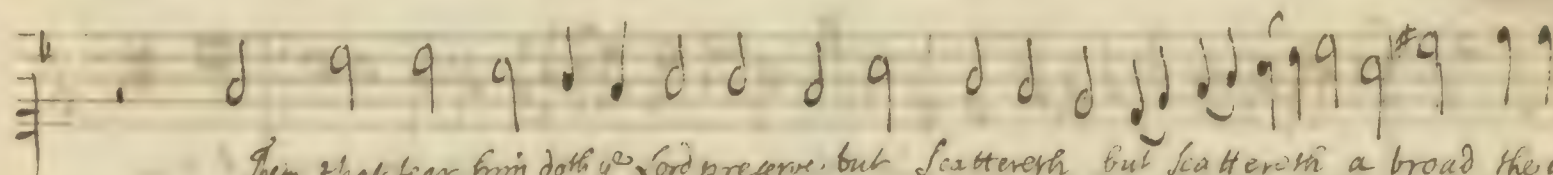
And fullfill all the desire of them of his Holy Name reve. Them that fear him doth ye's pre



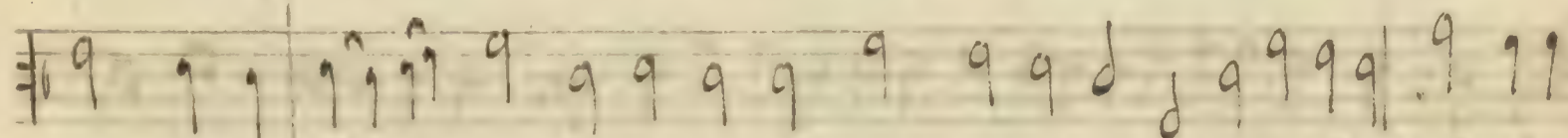
And fullfill all the desire of them of his Holy Name reve Them that fear him doth ye's pre



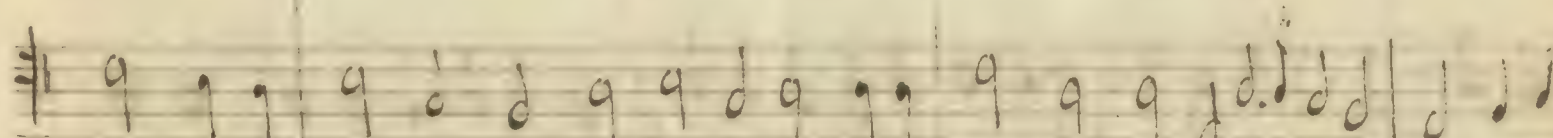
And fullfill all the desire of them of his Holy Name reve Them that fear him doth ye's pre



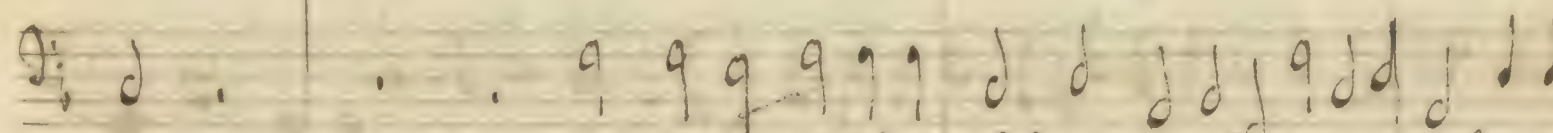
Them that fear him doth ye's Lord preserve, but Scattereth but Scattereth a broad the un



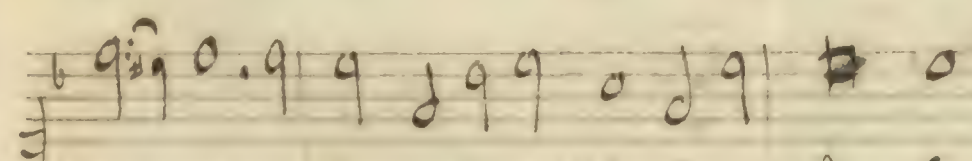
serve. doth the Lord preserve. Them that fear him but Scattereth but Scattereth a broad the un



serve doth the Lord preserve Them that fear him doth the Lord preserve, but Scattereth a broad the un

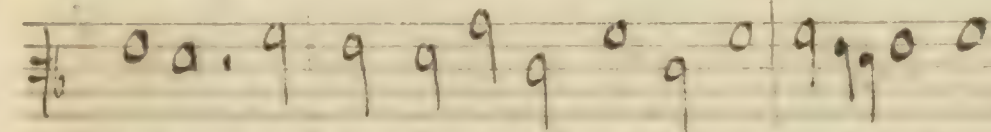


serve Them that fear him doth ye's Lord preserve, but Scattereth a broad the un

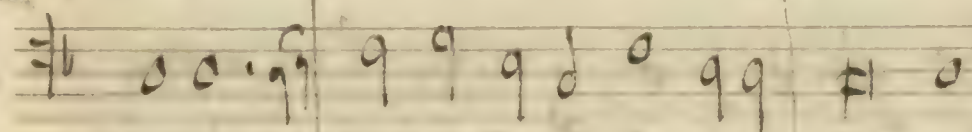


god-ly but Scattereth a broad the un god-ly.

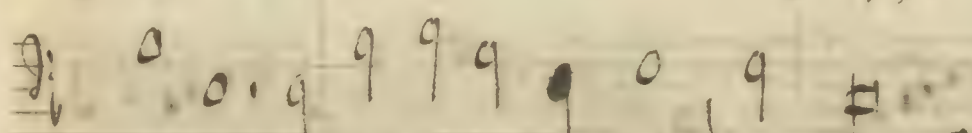
turn over
for ye Chorus



god-ly but Scattereth abroad the un god-ly.



god-ly but Scattereth abroad the un god-ly.



god-ly but Scattereth abroad the un god-ly.

me from then y^e go down into ye pit

from y^e go down into ye pit thou hast delivered me thou

from then y^e go down into ye pit

from then y^e go down into ye pit thou hast delivered me thou

from y^e go down into the pit from y^e go down into the pit

thou hast thou

y^e go down into ye pit from y^e go down into ye pit

thou thou

hast delivered me from y^e go down into ye pit

sing unto ye Lord ye Lord of his sing un-

hast pit

sing unto ye Lord ye Lord of his sing un-

hast pit

sing unto ye Lord ye Lord of his

hast pit

sing unto ye Lord ye Lord of his

to ye Lord ye Lord of his & give thanks unto

him for a remembrance of his holiness for

to the Lord ye Lord of his & give thanks

for a remembrance of his holiness his holiness for

him O ye Lord of his & give thanks unto him

for a remembrance of his holiness for

O ye Lord of his

& give thanks for a remembrance of his holiness

of his holiness for

119 9 9 9 9 9 # 9 | 0 . 9 0 . 9 #

a remembrance of his holiness his holiness

119 9 9 9 9 9 9 | 0 . # 9 0 . 9 #

his

Dr Lye.

119 9 # 9 9 9 9 9 | 0 . 9 0 . 9 #

his

119 9 9 9 9 9 9 | 0 . 9 0 . 9 #

his

119 9 9 9 9 9 9 | 0 . 9 0 . 9 #

op 9ad m... his holiness his holiness his holiness

119 9 9 9 9 9 9 | 0 . 9 0 . 9 #

his holiness his holiness his holiness his holiness

119 9 9 9 9 9 9 | 0 . 9 0 . 9 #

his holiness his holiness his holiness his holiness

119 9 9 9 9 9 9 | 0 . 9 0 . 9 #

his

hold not thy tongue o god keep not still si lence refrain not thy

hold not thy tongue o god keep refrain refrain hold not thy

hold

self o god keep not still si lence hold hold not thy

keep not still o id hold not thy t thy t o god keep not

keep not keep refrain not thy self

hold not thy refrain

Tongue thy t o god keep not still si lence For behold thou t ne min make murmur ing x

for behold make thou t

for behold make a mur mur t make m.

for behold make

They yet hold the heav'n lift up ^{thy} head
O my God make him like unto a wheel as ye shall be -

Key
O my God
as ye

Key
O my God
make him

Key
make

for ye wondrous deed make his power a show - ed O Lord ye may seek his Name & they shall know ye

Stabat
make
N
Key shall ye

Stabat
make

Then whose name is he who
art only ye most High and only the most High

ye who
art only

art
art
art only

art only

Handwritten musical score on a single page, featuring ten staves of music. The notation is in a historical style, likely 18th or 19th century, with various note values, rests, and clefs. The lyrics are written below the notes in a cursive hand.

Lyrics (from top to bottom):

all only lie in ye most over all
over all
ye most
over all
over all
over all
over all
over all
over all
over all

Four empty musical staves at the bottom of the page, suggesting a continuation of the score or a separate section.



24

1

2

3

4

5

Tenor Thy beauty O Israel is slain upon ye high places
How are ye mighty

Bass How are ye mighty O

How are ye mighty fallen

tell it not in gath least ye Daughters of the Philistines report it
tell it not in Gath publish it

tell it not in gath in gath
tell it not in Gath publish it

tell it not in gath tell it not in gath
tell. publish

not in ye Beth of Ascalon
least the Daughter of the uncircumcised triumph

not in ye Beth of Ascalon
least ye Daughter of the uncircumcised triumph

not in ye Beth of Ascalon
least ye Daughter of the uncircumcised triumph

ye mountain of Gilboa
let ye be no dew no dew neither let him be rain upon you nor bath & offering

for ye shall of ye might
by ye might - by ye might cast away

ye Beth of Ascalon
as if he had not been answered at all

cho.

Chor.

let it not in gate put it not in ye of ascalon
let it not in gate put it not in ye of ascalon

lost
triumph
lost they lost

lost of them carried triumph. lost

V. Tenor Solo

from the blood of yisrael from yisrael's mighty the bow of jonathas tar ned not such a ye sword of bulwer ned not such

Saul & jonathas
were comely & pleas. might their & might deathly were no divi. - deathly

Saul & jonathas
were comely & pleas. might
& might deathly

Saul & jonathas
were com. &
& might deathly
not

were not di vided
& might d they were not di vided they were not di vi- -ded

& might d they were not di
they were not di

di vided
& might d they were not di
they were not di vi- -ded

verse alto solo

ye thought weep we paul weep we s. weep we s who thought you was in s. and

who put on a name of gold who put on ornaments of gold upon ye a-parrell who put on ornaments of gold upon

ye a-parrell

Chorus - ye appear el.

How are ye mighty fallen how
mye midst of ye battle In the midst of ye battle

how: How mye
mye midst of ye battle

how how mye
mye midst of ye battle

B/c.

my beauty O Israel is slain upon ye high places how how how are ye mighty fallen

O Jonathan O my brother Jonathan O Jonathan thou wast slain in ye high places O Jonathan

3:

g¹

O Jonathan thou wast slain in ye high places I am distressed for thee O Jonathan thou wast slain

g²

I am distressed for thee O Jonathan thou wast slain

O my br. I I am distressed for thee O Jonathan thou wast slain

plain in a high place very pleasant land of beer. O Jonathan thy love to me was wonder

than with my O Jon. thy love to me was wonder

Jonathan my friend. has thou been O Jonathan thy love to me was wonder

but passing ye love passing ye love ye love of women how my in how we.

full passing the L. pass ye love of W.

full How How

How How

ye weapons of ye war are perished ye weapons of ye war are perished

ye weapons of ye war are perished ye weapons of ye war are perished

ye weapons of ye war are perished ye weapons of ye war are perished

ye weapons of ye war are perished ye weapons of ye war are perished

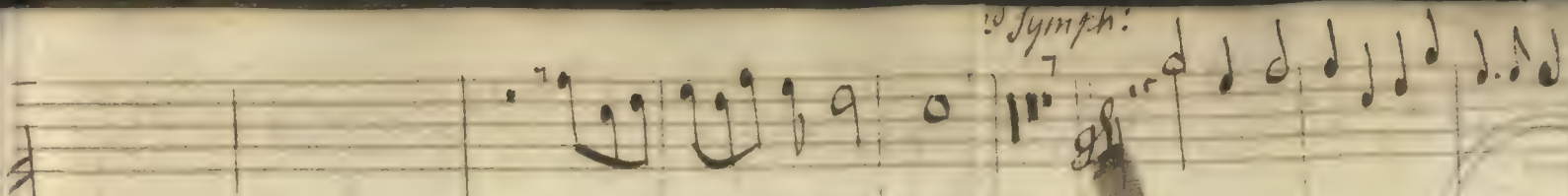
Handwritten musical notation on a five-line staff. The notes are written in a shorthand style, possibly representing a specific musical notation system. Below the staff, there is a line of text: "glory be to y^e F^{ather} & to y^e Son & to

Handwritten musical notation on a five-line staff. The notes are written in a shorthand style, possibly representing a specific musical notation system. Below the staff, there is a line of text: "glory be to y^e F^{ather} & to y^e Son & to

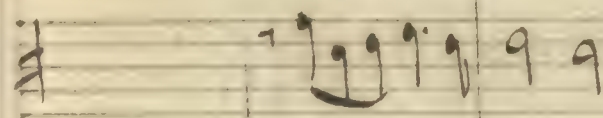
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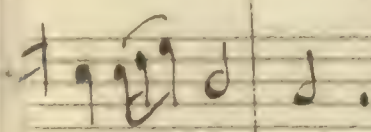
Symph:



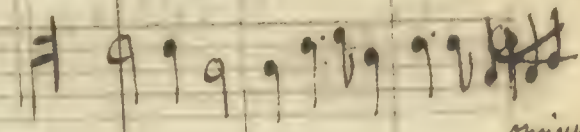
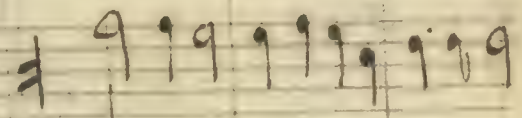
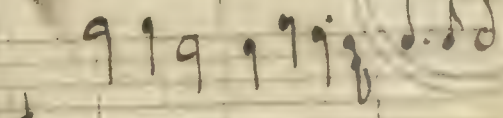
Omnipote--nti De-o



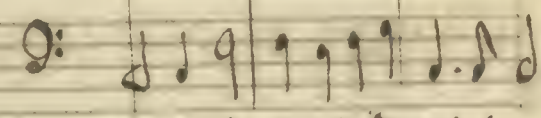
Omnipotentis Deo



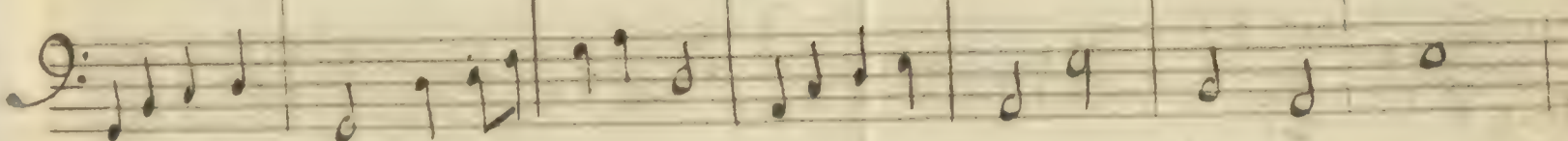
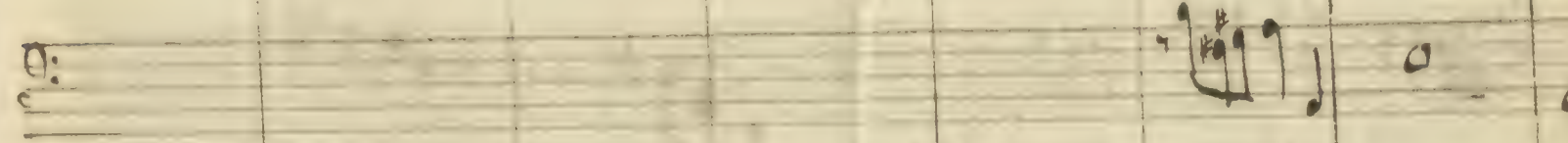
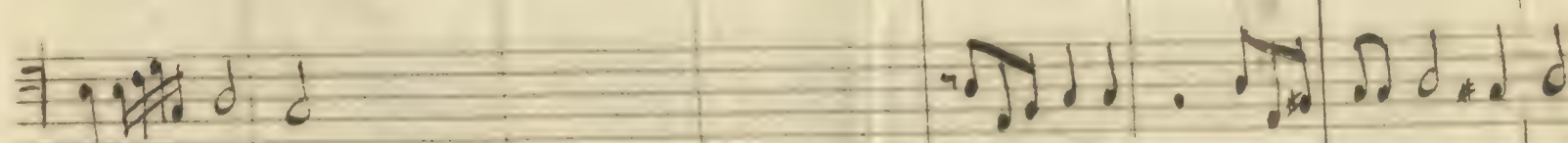
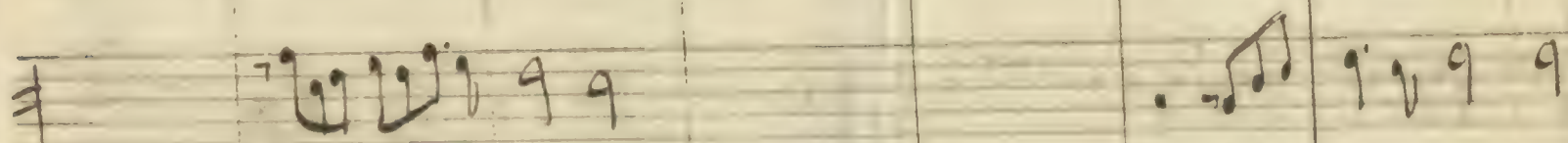
tenti De-o



omni



Salu ho nor vntu gloria



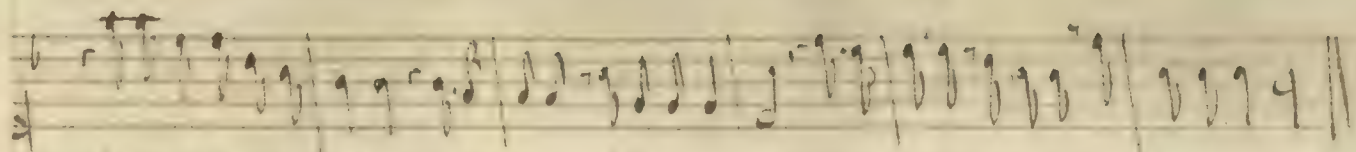
Handwritten musical score for three staves. The notation includes various notes, rests, and accidentals (sharps, flats, naturals). The first staff begins with a treble clef and a key signature of one flat. The second staff also begins with a treble clef and a key signature of one flat. The third staff begins with a bass clef and a key signature of one flat. The music is written in a cursive, handwritten style.

Handwritten musical score for three staves with Italian lyrics. The notation includes various notes, rests, and accidentals (sharps, flats, naturals). The lyrics are written in a cursive, handwritten style.

Sopra du- ro' al pe'sche foglio per ogni naufragio, lanco appoggiando il debil fianco *ma*

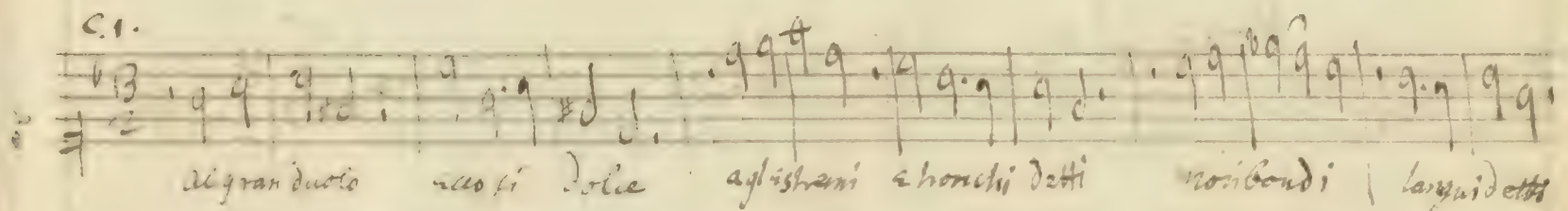
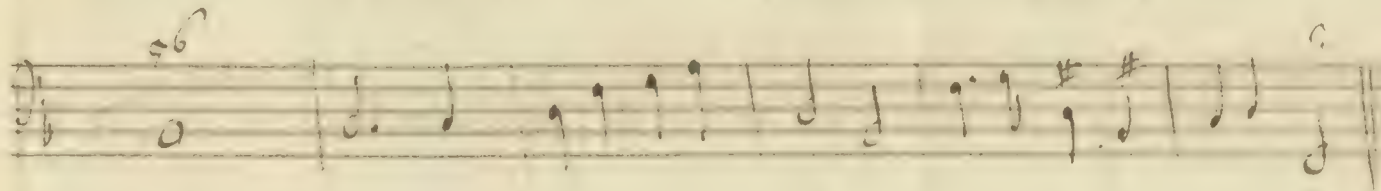
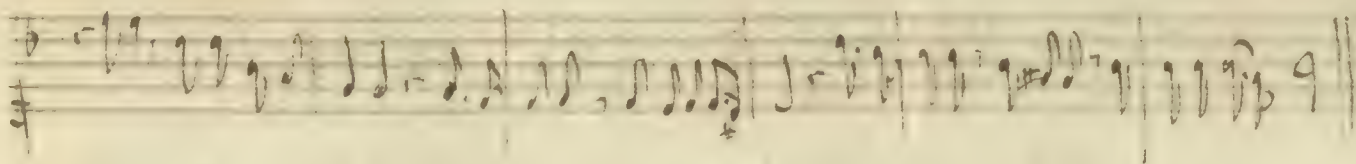
Sopra du ro' al pe'sche foglio - *ma*

sa - - - ra paletava ap'ro cordoglio a fur lenari Ca menti Di sue fe' b'li querele

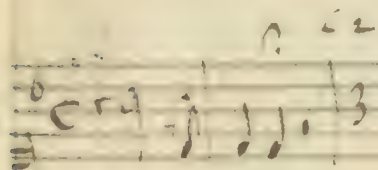
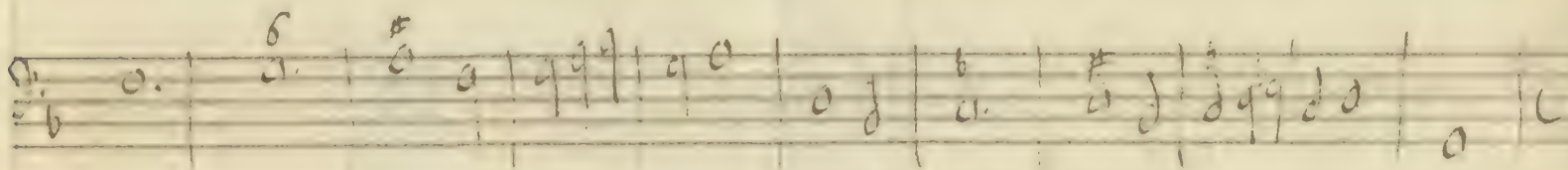
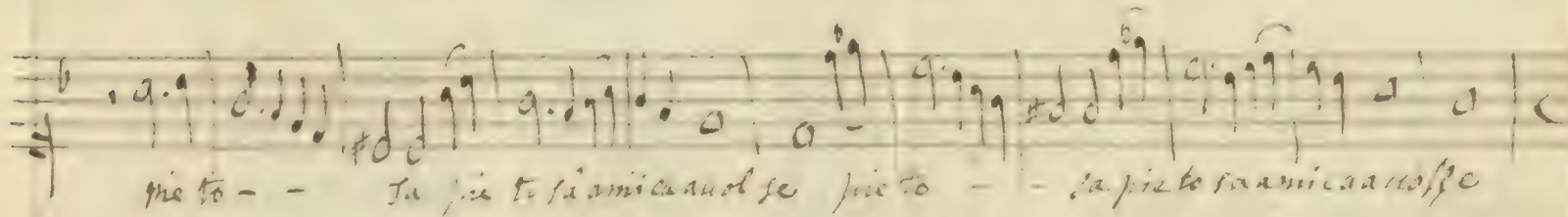
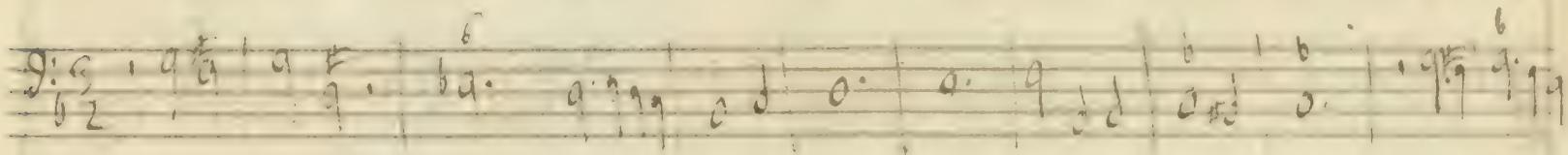


Laque al croil grande si fermano in aria in anà i reuli

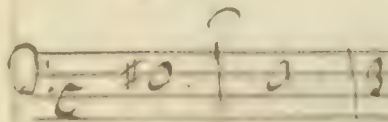
in un'ell
a defora



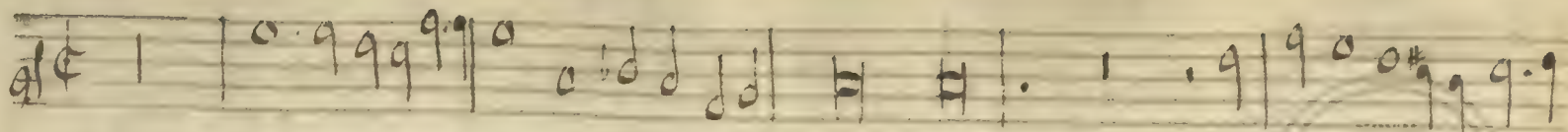
al gran duolo saosi dolce agli isherani e honchi detti non bondi languidetti



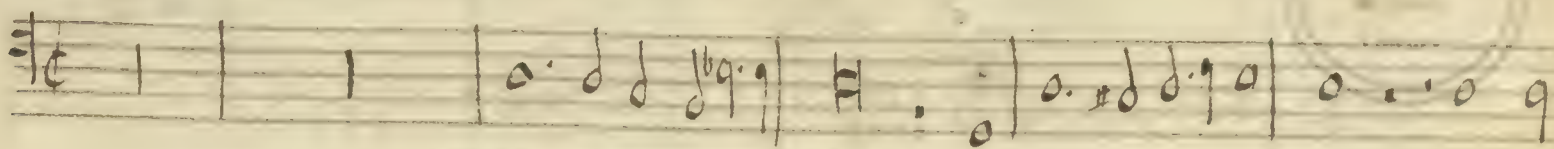
del diaa



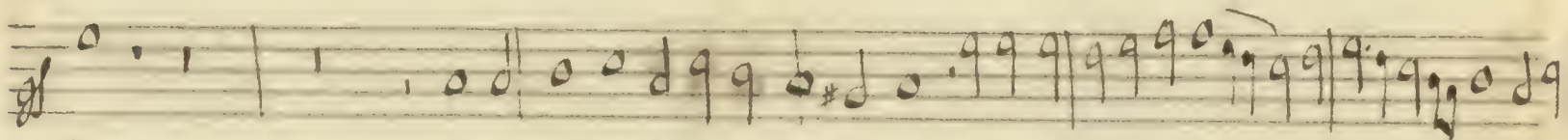
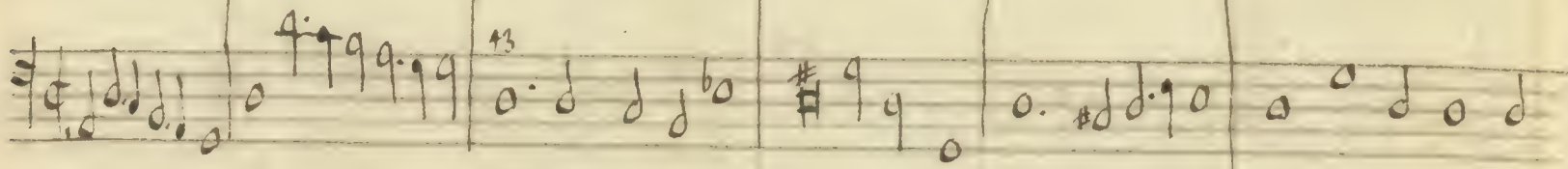
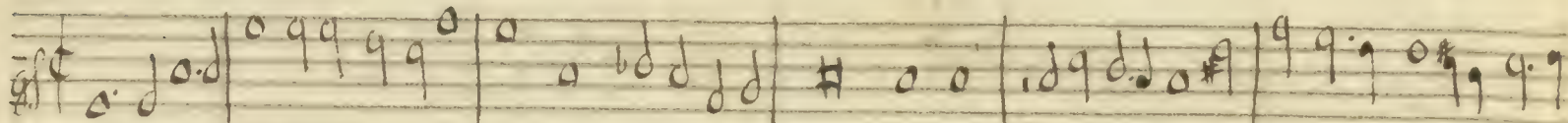
10-1
22-
9-
2-



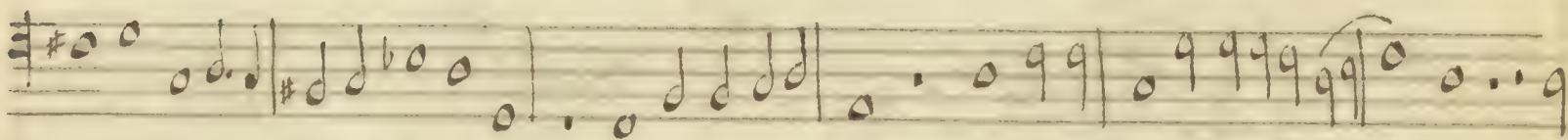
Quanti mercenarii in domo patris mei abundant pa- - - ni-



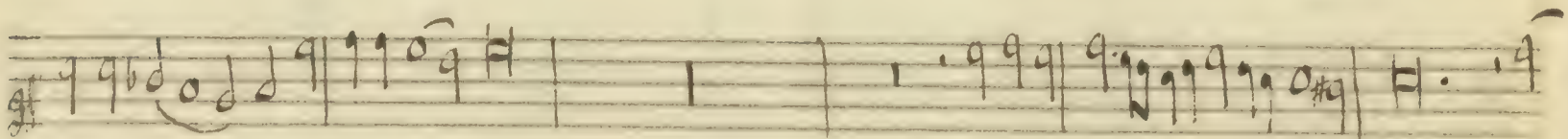
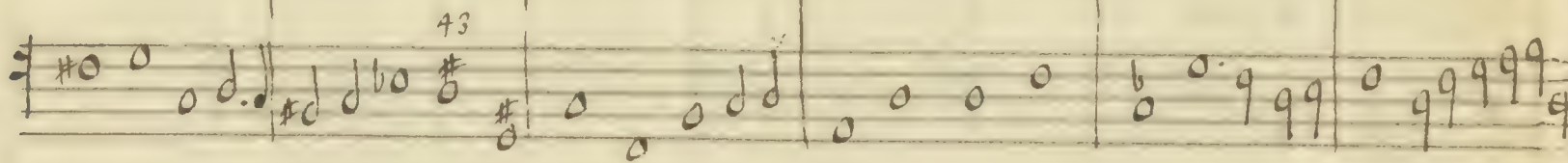
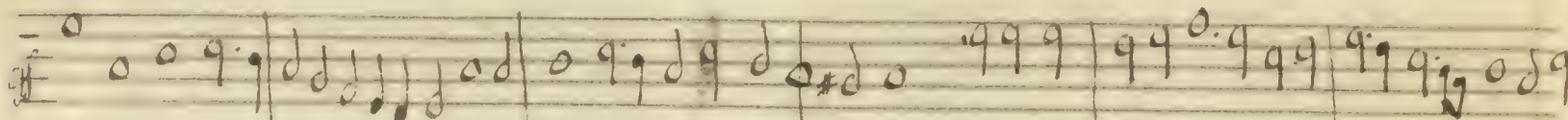
Quanti mercenarii in domo patris mei ego



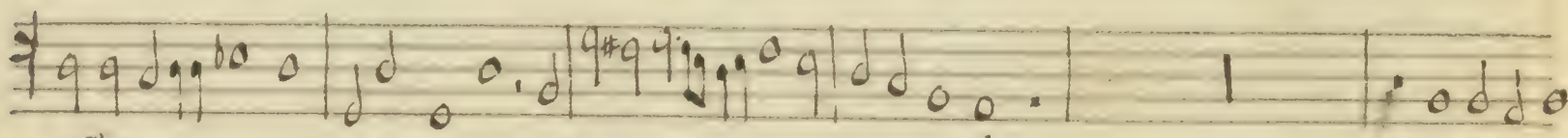
bus ego autem hic fame pereo surgam & ibo ad Pa- - trem me- - - um surg



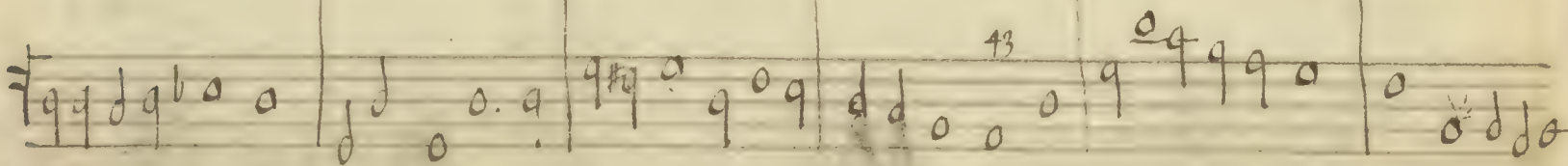
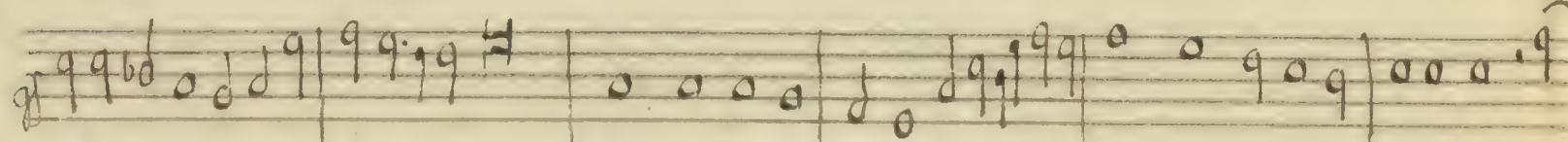
autem hic fa- - me pereo hic fame pereo surgam & Ibo ad Patre me- - um sur



ga & i- - - bo ad patrem meum & dicam e- - - i Pa



ga & & dicam e- - - i pater pecca





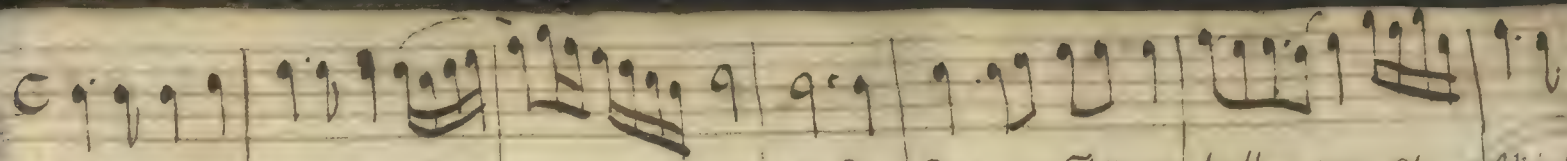
Handwritten musical notation on ten staves, mostly blank.

Handwritten musical notation on two staves. The lyrics are written below the notes.

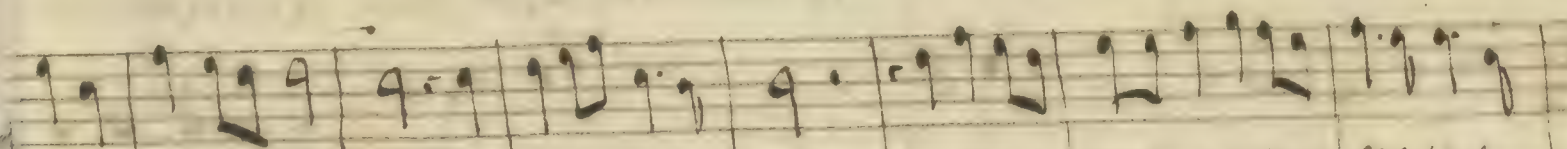
fac me fac me sicut unum
ex mercedem
fac me sicut unum ex mercedem tu-
ex mercedem

Handwritten musical notation on two staves. The lyrics are written below the notes.

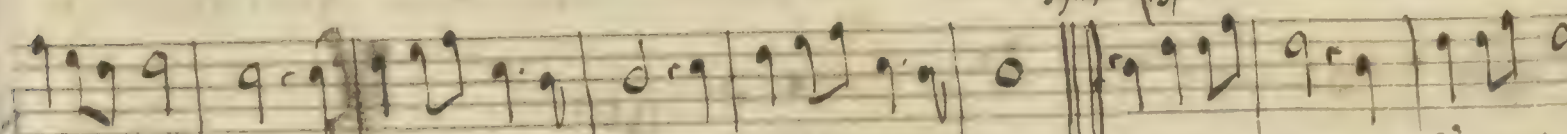
her peccati- peccati
in celum & coram te
& non sum
pater peccati in celum & coram te
& non sum dignus filius tuus



Factū est si lentium in- ce ----- lo dum Draco comitteret bell- um et Micha-



el pugnabit cū e- o & fecit victori- am Dum Draco comitteret bellū & Michael pug-



nabit cū e- o & fecit victori- am & fecit victori- am.

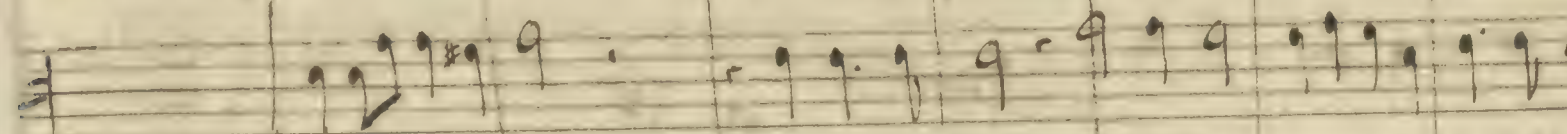
^{1st}
Symph. 4. (13) b:

Audita est vox audita est vox



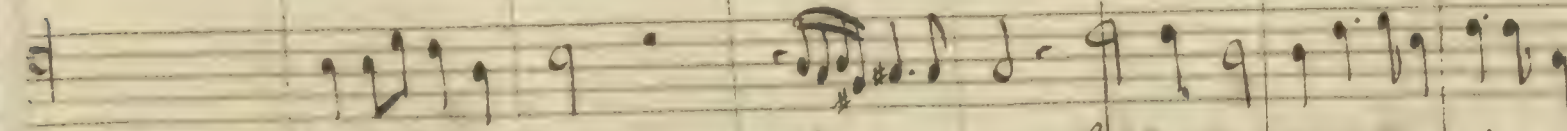
millia millium

millia millium di- centium Salus Ho- nor virtus & gloria



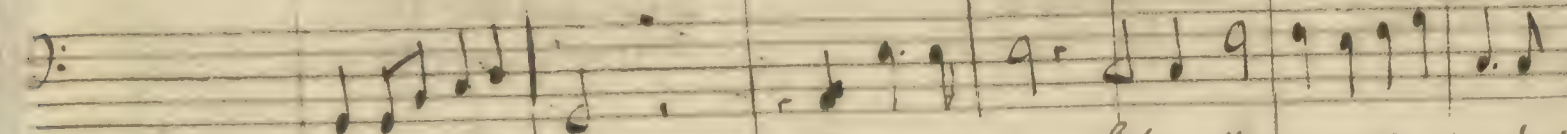
millia millium

di- centi- um Salus Honor virtus et gloria



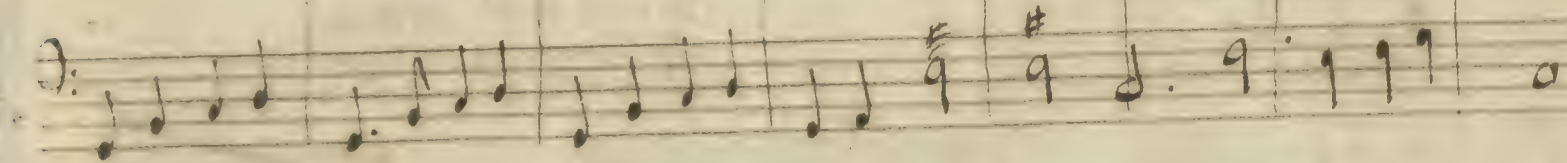
millia millium

dice- nti- um Salus Honor virtus & gloria omni po



millia millium

di- centi- um Salus Honor virtus & gloria



\sharp^2	9 9 9 9 9 9	9 9 9 9 9 9	9 9 9 9 9 9	9 9 9 9 9 9
	Te Deum Patrem	co-li-mus	Te laudibus prosequi-mur.	Qui corpus cibo
\sharp^3	9 9 9 9 9 9	9 9 9 9 9 9	9 9 9 9 9 9	9 9 9 9 9 9
	Te Deum Patrem	co-li-mus	Te laudibus prosequi-mur	Qui corpus cibo
\sharp^3	9 9 9 9 9 9	9 9 9 9 9 9	9 9 9 9 9 9	9 9 9 9 9 9
	Te Deum Patrem	co-li-mus	Te laudibus prosequi-mur	Qui corpus cibo
\sharp^3	9 9 9 9 9 9	9 9 9 9 9 9	9 9 9 9 9 9	9 9 9 9 9 9
	Te Deum Patrem	co-li-mus	Te laudibus prosequi-mur	Qui corpus cibo

\sharp^2	9 9 9 9 9 9	9 9 9 9 9 9	9 9 9 9 9 9	
	re-fi-cis	caelesti mentem	gra-tia	
\sharp^2	9 9 9 9 9 9	9 9 9 9 9 9	9 9 9 9 9 9	
	re-fi-cis	caelesti mentem	gra-tia	
\sharp^2	9 9 9 9 9 9	9 9 9 9 9 9	9 9 9 9 9 9	
	re-fi-cis	caelesti mentem	gra-tia	
\sharp^2	9 9 9 9 9 9	9 9 9 9 9 9	9 9 9 9 9 9	
	re-fi-cis	caelesti mentem	gra-tia	

Dr Benj. Rogers. 1685.

<p>2</p> <p>Te adoramus, o Deum, Te, fili unigenite, Tu qui non dedignatus es Subire claustra Virginis.</p>	<p>4</p> <p>Tibi, aeternae Spiritus, Cujus afflatu peperit Infantem Deum Maria; Aeternum benedicimus.</p>
<p>3</p> <p>Aethy in cruce, factus es Irato Deo victima. Per te, Salvator unice, Vita spes nobis rediit.</p>	<p>3</p> <p>Triune Deus, Hominum Salutis Autor optime, Immensum hoc mysterium Orante lingua canimus.</p>

Gloria to thee O God our Father
Thou object of all laud & praise
Thou feeder of Bodies with thy gift
Nourisher of souls with breath of grace
To thee we pray O Lord
Bless them that hunger for thy presence
And give us peace & joy & love.

Gloria to thee the only Son
Thou Giver of life & health above
Thou Giver of wisdom & grace
Thou Giver of peace & love
To thee we pray O Lord
Bless them that hunger for thy presence
And give us peace & joy & love.

Handwritten musical score for "The Good Shepherd". The score is written on ten staves, with lyrics and musical notation. The lyrics are: "we know", "to the all", "the glorion", "the good", "the goodly", "the". The musical notation includes notes, rests, and bar lines. The score is written in a single system, with the lyrics and musical notation on the same page.

Handwritten musical score on ten staves, featuring lyrics in various parts of the text. The lyrics include:

we knowldge
to thee all angls
we knowldge
to thee all
we knowldge
to thee all
we knowldge
to thee
to thee che
holy
Lord God
heaven
to thee che
holy
Lord
to thee che
holy
Lord
the glorious
Heaven
Heaven
the glorious
the glorious
the goodly
Heaven
the glor:
the
the goodly
the noble
the holy ch:
the noble
the holy ch:
the noble
the holy ch:
goodly
the noble
the holy

Handwritten musical notation on a single staff, featuring various note values and rests.

the Father

thine honourable

alto the

Handwritten musical notation on a single staff, featuring various note values and rests.

the Father

thine hon:

alto the

Handwritten musical notation on a single staff, featuring various note values and rests.

the Father

thine hon:

alto the

Handwritten musical notation on a single staff, featuring various note values and rests.

the Father

thine hon:

alto ye

Handwritten musical notation on a single staff, featuring various note values and rests.

thou art ye kg

thou art ye ever.

Handwritten musical notation on a single staff, featuring various note values and rests.

thou art ye kg

thou art ye ever

Handwritten musical notation on a single staff, featuring various note values and rests.

thou art ye kg

thou art ye ever.

Handwritten musical notation on a single staff, featuring various note values and rests.

thou art ye kg

when

Handwritten musical notation on a single staff, featuring various note values and rests.

when thou lookest

thou didst not

when thou hadst over.

Handwritten musical notation on a single staff, featuring various note values and rests.

when thou lookest

thou didst not

when thou hadst over

Handwritten musical notation on a single staff, featuring various note values and rests.

when thou lookest

thou didst not

when thou hadst over.

Handwritten musical notation on a single staff, featuring various note values and rests.

when thou lookest

thou didst not

when thou hadst over.

thou didst

Handwritten musical notation on a single staff, featuring various note values and rests.

thou didst open

thou didst

we believe

Handwritten musical notation on a single staff, featuring various note values and rests.

thou didst open

thou didst

we believe

Handwritten musical notation on a single staff, featuring various note values and rests.

thou didst open

thou didst

we believe

Handwritten musical notation on a single staff, featuring various note values and rests.

4 in one thou didst

we believe

Handwritten musical notation on a single staff, featuring various note values and rests.

to be we therefore w^m thou hast red. make

we therefore whom thou

we therefore w^m thou

we therefore

them to be w^m in glory O Lord have mercy

make y^m in glory O Lord have mercy

make y^m in glory O Lord have mercy

make them in glory O Lord have mercy

govern them Day by Day & we worship

govern them Day by Day & we worship

govern them Day by Day & we worship

gov: day & we wor

C. Tin vouchsafe O Lord have mercy

Anty vouchsafe O Lord have mercy

vouchsafe O Lord have mercy

vouch O Lord have mercy

Handwritten musical notation on four staves. The lyrics are: "as I'm in o'd n'ice" (first staff), "as I o'd n'ice" (second staff), and "as o'd n'ice" (third staff). The notation includes various musical symbols such as notes, rests, and bar lines.

Handwritten musical notation on a single staff. The lyrics are: "let me let me".

Handwritten musical notation on a single staff. The lyrics are: "let me let me".

Handwritten musical notation on a single staff. The lyrics are: "let me be".

Handwritten musical notation on a single staff. The lyrics are: "let me be".

Handwritten musical notation on a single staff. The lyrics are: "o be joyfull", "I'm not", "I come", "his pr".

Handwritten musical notation on a single staff. The lyrics are: "o be", "I", "I come", "I come", "be".

Handwritten musical notation on a single staff. The lyrics are: "o be i", "I come", "I come", "I come".

Handwritten musical notation on a single staff. The lyrics are: "o be joyfull", "I come", "I come", "I come".

Handwritten musical notation on a single staff. The lyrics are: "be ye I'm", "we are".

Handwritten musical notation on a single staff. The lyrics are: "o ye I", "it is he", "we are".

Handwritten musical notation on a single staff. The lyrics are: "be ye I'm", "it is", "we are".

Handwritten musical notation on a single staff. The lyrics are: "be ye I'm", "it is", "not we", "we are".

Handwritten musical notation on four staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The lyrics "o go ye way" are written below the first two staves. The notation includes various note values, rests, and bar lines.

Handwritten musical notation on four staves. The lyrics "verse" are written above the first staff. The lyrics "for ye word is gr." and "his mercy" are written below the first two staves. The notation includes various note values, rests, and bar lines.

Handwritten musical notation on four staves. The lyrics "glory be" are written below the first two staves. The notation includes various note values, rests, and bar lines.

Handwritten musical notation on four staves. The lyrics "as it was" and "ever" are written below the first two staves. The notation includes various note values, rests, and bar lines.

Handwritten musical score with 16 staves. The notation is in a historical style, featuring various note values (minims, crotchets, quavers, etc.) and rests. The lyrics are written below the notes in a cursive script.

Lyrics (from top to bottom):

my love & my sp in god for he hath my for he
my love & my sp in god for he hath my for he
my love & my sp for he for he
my love & my sp for he for
ye lowli for behold from al gen
ye lowli for behold al gen
the lowli for behold al gen
ye low for behold all
for he is & holy
for he is & holy holy
for he is & holy
for he is & holy
his mercy is throughout al gen he hath
his mercy throughout al gen he
his mercy throughout al gen he hath showed
his mercy throughout al gen he hath showed

[illegible]

Handwritten musical score for a hymn, featuring multiple staves of music with lyrics written below. The lyrics are in English and include phrases like "haha", "abaha", "glory", "a", "ever", "word", "men", "Lord now", "according", "for mine", "thy", "with thou", "before ye", "before". The score is written in a cursive, handwritten style.

[illegible]

Handwritten musical score with ten staves. The notation includes various musical symbols such as notes, rests, and bar lines. The lyrics are written below the staves in a cursive script. The text includes phrases like "I have", "in a while", "we be", "the Father", "maker", "of all", "in", "made of", "The Fa", "maker of", "ye only", "begotten", "God the", "light", "very", "ye only", "begotten", "God", "light", "very", "ye only", "begotten", "God", "light", "very", "begotten not", "very good", "the gotten not", "begotten not", and "begotten".

[illegible]

Tarrant's Benedick.

[illegible]

Handwritten musical score on ten staves. The notation consists of circles (notes) and vertical lines (stems) placed on and between the staves. The lyrics are written in a cursive script below the notes.

Lyrics include:

- in ye home
- as he spoke
- with him be-
- raised up
- in yet
- promised
- to return
- to reform
- might serve
- in holin
- all the days
- in holin
- might serve
- in hol
- all
- thou shalt
- to pray
- for thou shalt
- thou
- for thou

B.

to give know.

thru ye

to give

glory be.

glory

glory

A - men

men

men

Handwritten musical notation on a page with five systems of staves. The notation is written in a shorthand style, using letters and symbols to represent musical notes and rests. The first system includes the following annotations: *to give light*, *whisper*, and *to give light*. The second system includes the annotation *to give light*. The third system includes the annotation *to give light*. The fourth system includes the annotation *to give light*. The fifth system includes the annotation *to give light*. The notation is written in a shorthand style, using letters and symbols to represent musical notes and rests. The first system includes the following annotations: *to give light*, *whisper*, and *to give light*. The second system includes the annotation *to give light*. The third system includes the annotation *to give light*. The fourth system includes the annotation *to give light*. The fifth system includes the annotation *to give light*.







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- *
148. Hold not thy tongue, O God [a 4, mSATB; adaptation by Aldrich from Palestrina Nativitas tua]
151. blank
152. Thy beauty O Israel [by M.Wise, adapted Aldrich: verse ATB solo parts & chorus parts cued
156. brier sketches "Glory be to the father"
157. part of motet for SATB & bc "...omnipotenti Deo" see p.163
158. "Sopro duro al perche scoglio" [Ritornello for 2 vl & bc; then SS & bc]
160. Quanti mercenarii [for ST & kbd]
162. Pater peccavi [fragments; written upside down]
163. Factum est silencium [for SATB & bc; sinfonia omitted. Incomplete. p.157 is a continuation, but only contains a few phrases.]
164. Benj. Rogers: Te Deum patris colimus [hymn for SATB. V.1 underlaid, vv 2-5 & English version at foot of page. Dated "1685"]
see next card

165. Child: Service in D. (Te Deum, Jubilate, Magnificat, Nunc dimittis, Commandments, Creed) [p.165 is smudged, and so recopied on p.166.]
182. Farrant: Benedictus [a 4 in a]
186. fragments of a Te Deum.

[The MS originally seems to have contained p.1-132 only; the rest is on different paper, and is not included in the original contents list.]

- *
142. Not unto us O Lord [Aldrich, based on Farrant & H.Lawes]
144. Tye: I will exalt thee
147. Weldon: Praise God in his holiness



[Vol. of miscellaneous items in score]

[?mid-18th cent]

186p, 14 $\frac{1}{2}$ "

[From R.J.S.Stevens. "Bought at Phil.Hayes sale" 1797/8. Index on prelim. leaf]

Contents:

- p.1. O tubae clangentes: "Mdtetto a voce sola con tromba et instrumenti". [Voice & bc only. cf BM MSS cat. I p433]
 7. "Sub umbra noctis: à voce sola con sinfonia de doi violini" [Voice & bc only. cf BM MSS cat. I p.431; by Henri Du Mont]
 8. N.Fontei: Gran follia di 'Pittor [for SSB & bc]
 11. "A.d'Eve: Missa à 5 con 5 istromenti" [voices & bc only]
 48. Allelujah: Jubilat ecclesia [for SB & bc. attrib* by previous cataloguer to G.Cassati; cf BM MSS cat. I p.286. Uses a bass similar to Monteverdi Zefiro torna (Bk.IX)]

* Confirmed by K.T. Rohrer

see next card.

note: 4-bar 'except' from p. 18 now attached to p. 19 originally joined to S's share

continuation

"SACRED MUSIC

MS 107

116. G.F.Sances: Plagae tuae, Domine [for ATB & bc. Incomplete]
 118. blank
 119. Carissimi: Quo tam laetus progredieris [for SS & bc; English translation added for first 2 pages "Wither so joyfully"]
 125. Carissimi: Hodie Simon Petrus ascendit [for TT & bc]
 127. B.Marini: fui gia presso d'Amor [for TT & bc]
 130-132. Blank
 135. M.Wise: Turn thou us, O good lord [for SATB soli & chorus & bc. Ritornelli omitted. In the solo section, the T is placed at the top of the score]
 138. O Lord God of our salvation [anthem a 5: mSATB; ? = Aldrich adaptation from Palestrina in Christ Church 48 & BM add. 51399]
 142. Not unto us Lord [à 4: SATB. Adapted by Aldridge from Farrant & Henry Lawes]
 144. I will exalt thee [à 4, SATB; by]Tye
 147. J.Weldon: O praise God in his holiness [à 4, on 2 staves. Last verse lacks A & T]

see next card



continuation

SACRED MUSIC

MS 107

53. Sigismondo d'India: Langu'al vostro languir - madrigale [for TT & bc]
56. [Palestrina]: Lapidabant Stephanum [à 4, SATB; =Br. & H. Vp5]
59. G.Rovetta: Unite amanti [à 4, SATB]
64. G.Aldrovandini: "Salve regina à 3 con 2 violini e BV" [i.e. SAB & bc; vl parts omitted]
68. G.Aldrovandini: Voces laetae voces canorae [for SS & bc]
72. [G.Aldrovandini]: Unde liquidi christalli [for SB & bc. Attribution from index]
78 A. Stradella: La ragion m'assicura (Amore sdegno) [cantata for SB & bc, + instruments not copied, except for some cues, which are headed "concerto grosso"]
84. Se'i miei dogliosi accenti [cantata for ATB & bc]
86. Amante gigante: [cantata for SSB & bc]
93 blank

see next card

continuation

SACRED MUSIC

MS 107

94. Palestrina: Exultate Deo [à 5, = Br & H. vol IV, p.151]
98. blank
99. Tronchi si pensir [for SB & bc. Ycf BM MSS cat. 11p56] *Paper is different now*
101. Sospiri che fate [for SSB & bc. of BM " " 155]
103. Io languisco [for SS & bc]
105. Lully: Prenez soin sur ces bords [from Phaeton for 2 vl & B; voice doubles the bc part]
106. Lully: Dormez beaux yeux [from Festa de Bacchus for 2 vl & B, T solo & SSB]
109. Lully: O tranquille sommeil [from Persée for 2 vl, bc & S. "Transposed from D solre. Ye song for a contratenor to a tenor or canto"]
112. "Carissimi": Dite o cieli [for SB & bc. Probably by L.Rossi, see BM MSS cat. 11 p.86]
113. G.Aldrovandini: Rosae carae amati flores [for SB & bc, with instr. symphonies cued]

see next card